



PANDIT JAGANNĀTHA'S

BHĀMINĪVILĀSA

PRĀSTĀVIKA & ŚĀNTA VILĀSAS

BY

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Bombay.

Published by
The Oriental Publishing Co.,
Girgaon, Bombay.

Price Rs. 1-4



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(*Prescribed by the Bombay University for the F. Y. A.
Exam. in 1936*).

*Edited with an Introduction, Translation, Notes
and an Appendix*

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G. C. JHALA, M.A.,

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First Edition.

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1935.

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Printed by S. V. Paruleker, at the Bombay Vaibhav Press,
Servants of India Society's Building, Sandhurst Road, Girgaum,
Bombay.

AND

Published by J. Ratlam for the Oriental Publishing Co.,
Girgaum, Bombay.

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PREFACE.

The present Edition of the Bhāminivilāsa (I and IV) is meant primarily to meet the needs of students appearing for the F. Y. A. Examination in the year 1936. For the purposes of the text of this Edition, the Nirnaya Sagar Press Edition, the Calcutta Edition, and Mr. Ayyer's Edition have been consulted. It is hoped that the Introduction and the Notes will adequately meet the requirements of the F. Y. A. students, and lead them to an appreciation of the poetry of Jagannātha Pandit.

I have to thank my teacher and colleague, Prof. K. M. Shembavnekar, M. A., for the assistance which he has so readily given in the preparation of this Edition. Finally, thanks are due, and they are readily offered, to the Management of the Bombay Vaibhava Press for the general neatness of printing.

St. Xavier's College, }
Bombay. }
1st. May, 1935 }

G. C. J.

INTRODUCTION

While paying a warm tribute, on one occasion, to the late Lord Oxford (formerly Mr. Asquith) for his classical knowledge and scholarship, Mr. Baldwin declared that he was the last of the Romans—"the last of those whose debt was to Athens and whose inspiration from Rome." It may likewise be said of Pandit Jagannātha that he was the last of the "Romans," for, the tradition of Classical Sanskrit poetry which started practically with Kālidāsa, and which flourished through the vicissitudes of seventeen centuries, found its last exponent of note in Pandit Jagannātha. This observation is not of course intended to convey the impression that the tradition of Classical Sanskrit Poetry has ceased to exist altogether. Far from it. The fact is that while, on the one hand, it cannot be denied that eminent Pandits have proved themselves heirs to the tradition which Jagannātha followed in his day, it has, on the other hand, to be admitted that no successor of Jagannātha has attained to a stature as great as his own; and, besides as time rolls on, the tradition is certain to be influenced and proportionately modified by foreign modes and currents of thought and expression. Jagannātha, therefore, may well be looked upon as practically the last representative of the tradition of Classical Sanskrit Poetry.

HIS DATE.

The darkness hanging over Indian literary chronology has become proverbial. Though the assertion of Macdonell that the Indian mind was lacking in the historical sense is to be treated as an exaggeration, yet it is not altogether unfounded. About a great many of Sanskrit writers we know next to nothing. In not a few cases, the dates can

approximately be proposed only in terms of centuries : and even so the dates proposed by different scholars differ by centuries ! Kālidāsa, according to some, might have flourished in the First Century B. C., while, according to others, he must have lived in the 4th Century A. D. Kautilya might be assigned either to the 4th century B. C. or the 3rd century A. D. ; and so on. For such a sad state of affairs, the writers themselves are indeed responsible. This aversion to autobiographical references on the part of earlier writers like Kālidāsa seems to have been the result of their natural or—what is more likely—conventional reticence. The task of settling their chronology therefore becomes proportionately difficult.

It seems however that the tradition in this respect underwent a wholesome change, for the later Sanskrit authors do not show the aversion which their predecessors did. This modification has taken place early enough, for we find Bāṇa making detailed personal references in his *हर्षचरित* ; and also, to a certain extent, in *कादम्बरी* ; and Bāṇa might well have been, as Mr. Kane suggests, the first to bring about this wholesome change. Similarly, Śrī Harsa, the author of the *Naiṣadhīya*, who lived about the close of the 12th century A. D., gives a tolerably good account of himself and his works in the concluding stanza of each Canto of his renowned *Kārya*. This convention of making personal references attained greater and greater vogue, as can only be expected ; yet, with all this change it is not possible to arrive at precise dates about the birth, death etc. even in the case of later writers from whatever information they have left about themselves in their works.

Fortunately, Jagannātha has been rather unstinting in making personal references. In a verse in the *Śānta-*

vilāsa. (45) he complacently says that during his youth he enjoyed the splendid patronage of the Lord of Delhi : दिल्लीवल्लभपाणिपल्लवतले नीतं नवीनं वयः । Again, to the munificence of the Emperor he pays a warm tribute in the stanza :

दिल्लीश्वरो वा जगदीश्वरो वा मनोरथान् पूरयितुं समर्थः ।

अन्यैर्नृपालैः परिदीयमानं शाकाय वा स्याल्लवणाय वा स्यात् ॥

Now, regarding the identity of this Lord of Delhi, there is a popular belief that it was Akbar who offered patronage to the Pandit, and therefore Jagannātha was a contemporary of Akbar. On what evidence this popular view rests it is not possible to ascertain. But, whatever that evidence, it is clear that it must be dismissed as unreliable because it would conflict with the internal evidence furnished by Jagannātha's works, which unmistakably shows that the Pandit flourished during the reigns of the Moghul Emperors Jehangir and Shah Jehan, particularly the latter. In the verse श्यामं यज्ञोपवीतं¹ etc. Jagannātha mentions नुरुद्दीन which is a reference to the Emperor Jehangir. And the highly laudatory manner in which Jagannātha refers to Jehangir suggests that the Pandit must have enjoyed the latter's patronage. The Emperor Shah Jehan is literally mentioned by Jagannātha as his patron. Shah Jehan seems to have been so much pleased

1 श्यामं यज्ञोपवीतं तव किमिति मषीसंगमात्कुत्र जातः

सोऽयं शीतंशुकन्यापयसि कथमभूत्तज्जलं कज्जलाक्तम् ।

व्याकुप्यन्नूरदीनक्षितिरमणरिपुक्षोणिभूत्पक्षमलाक्षी—

लक्षाक्षीणाश्रुधारासमुदितसरितां सर्वतः संगमेन ॥

with this court Pandit that he bestowed on him, as Jagannātha himself avers, the title of पण्डितराज. 'अथ सकललोकाविस्तारविस्तारितमहोपकारपरम्पराधीनमानसेन प्रतिदिन-मुद्यदनवद्यगद्यपद्याद्यनेकविद्य-विद्योतितान्तःकरणैः कविभिरुगास्यमानेन कृतयुगीकृत-कञ्जिकालेन कुमतिवृणजालसमाच्छादितवेदवनमार्गविलोकनाय समुद्दीपितसुतर्कदहन-ज्वालाजालेन श्रुतिमतेव नव्वावासफरवानमनःप्रसादेन द्विजकुञ्जसेवाहेवाकिवा-ञ्जनःकायेन माधुरकुलसमुद्गुना रायमुकुन्देनादिष्टेन सार्वभौमश्रीशाहजहां-प्रसादादधिगतपण्डितराजपदवीविराजितेन तैलङ्गकुलावतंसेन पण्डित-जगन्नाथेनासफविलासाख्येयमाख्यायिका निरमीयत । सेयमनुग्रहेण सहृदया-नामनुदिनमुल्लासिता भवताम् ।'-आसफविलास (Opening sentences as quoted in the Introduction to the N. S. Edition of रसगङ्गाधर). There is, again, the verse भूमीनाथ शहाबदीन² etc. in which Jagannātha pays high compliments, courtier-wise, to Shah Jehan. The आसफ-विलास, as the name only too patently shows, has for its theme the Nawab Asaf Khan who, as we gather from history, was the favourite Khan Khanan of the Emperor Shah Jehan, and who died in 1641 A. D. In जगदाभरण, Jagannātha praises Dara Sikoh, the eldest son of Shah Jehan. From these references, it becomes abundantly clear that Jagannātha flourished in the reign of Shah Jehan, and very probably he began his literary career in the reign of Jehangir.

This internal evidence is quite conclusive. Yet there is an external consideration confirming the internal

२ भूमीनाथ शहाबदीन भवतस्तुल्यो गुणानां गणै-

रेतद्भूतभवप्रपञ्चविषये नास्तीति किं ब्रूमहे ।

धाता नूतनकारणैर्यदि पुनः सृष्टिं नवा भावये-

न्न स्यादेव तथापि तावक्तुलालेशं दधानो नरः ॥

evidence. There is a traditional belief³ in Jaipur that Savai Jaya Singh, the Maharajah, performed an Asvamedha sacrifice in 1714 A. D., and sent an invitation to Nages'a Bhatta, the Commentator of Jagannātha's *Rasa Gangādhara*. It appears from this that Nages'a Bhatta lived about the first quarter of the 18th century. Now Nages'a Bhatta was removed from Jagannātha by a little less than two generations: from which it follows that Jagannātha must have lived about the two middle quarters of the 17th century.

HIS LIFE.

Jagannātha was a Tailang Brahmin by caste, as is seen from the concluding verse of his प्राणाभरणः तैलङ्गान्वय-मङ्गलालयमहालक्ष्मीदयालालितः श्रीमत्पेरमभट्टसूनुनिशि विह्वललाटंतपः । संतुष्टः कमताधिपस्य कवितामाकर्ण्य तद्वर्णनं श्रीमत्पण्डितराजपण्डित-जगन्नाथो व्यध्यासीदिदम् ॥ In the opening sentences of आरक्त-विलास also which are quoted above, he refers to himself as तैलङ्गकुलावतंसेन. Some Mss. of the Bhāminivilāsa are reported to have in the colophon the words 'इति श्री मद-सिलान्धवेगिनाडिकुलावतंस—' etc. from which it appears that Jagannātha was born in the वेगिनाड family. The name of Jagannātha's father was पेरुभट्ट, and that of his mother महालक्ष्मी. cf वन्दे तं पेरुभट्टाख्यं लक्ष्मीकान्तं महायुरुम् । R. G. पेरुभट्ट seems to have been also known as पेरमभट्ट for Jagannātha calls himself पेरमभट्टसूनु in the concluding stanza of प्राणाभरण just quoted above. Jagannātha was certainly fortunate inasmuch as he was born in a family with high literary traditions; and particularly he was so 'well-fathered' because पेरुभट्ट was a man of considerable scholarly attainments, as Jagannātha him-

3. Vide R. G. (N. S. E.) Introduction.

self says in the opening verses of रसगङ्गाधर. पेरुभट्ट had studied वेदान्त under ज्ञानेन्द्रभिषु, न्याय and वैशेषिक philosophies under महेन्द्रपण्डित, पूर्वमीमांसा under देव i. e., खण्डदेव in Benares, and the महाभाष्य under the grammarian शेषवीरेश्वर. Small wonder, then, that under these propitious circumstances the boy Jagannātha was brought up with loving care by his parents cf. महालक्ष्मीदयालालितः in the verse तैलङ्गान्वय etc.), and received such education from his father as made him eventually the पण्डितराज that he turned out to be. Though Jagannātha received his education from his father for the most part, yet, it seems, he had also sat at the feet of शेषवीरेश्वर, the *guru* of his own father Jagannātha must indeed have had a natural aptitude for the many-sided scholastic education given to him for we now know him not merely as a poet of a very high order, but also as an accomplished rhetorician—as the author of रसगङ्गाधर: moreover, his mastery over the Science of Grammar is displayed in the ambitious commentary मनोरमाकुचमर्दिनी which was written by him by way of a refutation of मनोरमा of भट्टोजीदीक्षित.

The young Pandit, having been fully equipped intellectually, left home and, as is evidenced by his own writings, found his way into the Court of the Moghul Emperors under whose warm patronage he passed his youthful days, cf. दिल्लीवल्लभपाणिपल्लवतले नीतं नवीनं वयः । (ज्ञा. ४५). So great seems to have been the impression created by the learning and scholarship of this young Pandit at the Imperial Court, that the Emperor Shah Jehan conferred on him the title पण्डितराज (the Lord of the Learned) which, the latter, from the very frequent mention of it made by him in his works, appears to have prized very much, cf. पण्डितराजस्य कवितायाः । Śānta V. 44. The epithets पण्डितपति (Śānta V. 39) and पण्डितनरेन्द्र (which

Jagannātha uses about himself in a verse at the beginning of the Rasagangādhara) are apparently paraphrases of the title पण्डितराज. While he was basking in the sunshine of the Imperial Moghul Court, Jagannātha seems to have received very warm attentions from at least two other individuals besides the Emperor. In the *Āsafvilāsa*, he lavishes the highest praises⁴ on Nawab Asafkhan, the favourite Khan khanan of Shah Jehan, though it is to be noted that the initiative for the composition of the *Āsafvilāsa* came from Rai Mukund. cf. रायमुकुन्दनादिष्टेन etc. in the passage अथसकललोक etc. quoted above. Dara Sikoh, the eldest son of Shah Jehan, is eulogized by Jagannātha in his जगदाभरण. Apart from the sense of gratitude to this prince for the generous treatment which the latter might have given him, Jagannātha must have had a special bond of affection for him, because Dara was himself a keen student of Sanskrit.

Various episodes purporting to give interesting details in the life of Jagannātha are current among the people; but none of them is corroborated by any unimpeachable external or internal evidence. One of such episodes persistently believed by the people would show that while Jagannātha was at the Court of the Moghul Emperor, he was smitten with love for a young Moslem damsel whom, it is said, he ultimately married. In

4. Cf. the following verses found in R. G.—

सुधेव वाणी वसुधेव मूर्तिः सुधाकरश्रीसदृशी च कीर्तिः ।

पयोधिकल्पा मतिरासफेन्दोर्महीतलेऽन्यस्य नहीति मन्ये ॥

युक्तं तु याते दिववासफेन्दौ तदग्निताना यदभूद्विनाशः ।

इदं तु चित्रं भुवनावकाशे निराश्रया खेलति तस्य कीर्तिः ॥

support of this, various—now famous—verses⁵ ascribed to Jagannātha are quoted as showing his fondness for the यवनी. Further, it is said that in old age Jagannātha went to Kāśi, but there he was condemned as a man depraved on account of the association with a यवनी. Jagannātha, however, thought otherwise; he went to the banks of the Ganges, and with keen fervour began to sing verses⁶ in praise of the holy river. In response, it is said, the water of the river began to rise higher and higher till Jagannātha was given a full bath and had his purity attested.

Now, as has already been remarked, there is no unchallengeable internal or external evidence corroborating this traditional episode which has been current, however, with remarkable persistency. As for the verses cited in this connection, they are not found in any of the writings of Jagannātha. Even granting their authenticity, there is no reason why they *must* be regarded as being personal to Jagannātha in application. And the *Gangā-lahari* does not betray a single hint as to its genesis. It is thoroughly devotional in character; and there is nothing in it which might preclude the supposition that it might have been composed under any other different set of circum-

५ यवनी रमणी विपदः शमनी कमनीयतमा नवनीतसमा ।

उद्दिक्खिवचोऽश्रुतपूर्णमुखी स सुखी जगतीह यदङ्कगता ॥ १ ॥

यवनी नवनीतकोमलाङ्गी शयनीये यदि नीयते कदाचिद् ।

अवनीतलमेव साधु मन्ये न वनी माधवनी विनोददेतुः ॥ २ ॥

न याचे गजालिं न वा वाजिराजिं न वित्तेषु चित्तं मदीयं कदापि ।

इयं सुस्तनी मस्तकन्यस्तहस्ता लवङ्गी कुरङ्गीदगङ्गीकरोतु ॥ ३ ॥

6. These verses form the गङ्गालहरी.

stances. Moreover, Jagannātha was a scrupulous, pious Brahmin. It follows therefore that the traditional belief is not corroborated by the writings of Jagannātha. But the tradition gains colour when we take into account the atmosphere at the Imperial Moghul Court. One point, however, is certain: The Pandit could not have *married* a yavana girl. He may perhaps have associated with a yavanī, following the prevailing custom at the Moghul Court. This *keeping* of a yavanī, too, must have made Jagannātha a sinner and a derelict in the eyes of the Brahmins of Benares.

In later years of life, Jagannātha seems to have ceased taking interest in worldly affairs, and bent on passing the remainder of his days in piety and peace. From the 45th verse of the Śāntavilāsa संप्रत्युज्झितवासनं मधुपुरीमध्ये हरिः सेव्यते । it appears that he settled in मधुपुरी i. e. मथुरा and passed his days in the devotion of Hari. This fact would cut right across the common belief that the Pandit passed his last days on the banks of the Ganges—in Kāśī. This common view seems to be based on the verse किं निःशंकं शेषे शेषे वयसस्तवागतो मृत्युः । अथवा सुख शयीथा निकटे जागर्ति जाह्नवी जननी ॥ (Śānta V. 31). When Jagannātha went to Kāśī and settled there in old age, Appayya Dikṣita is said to have taunted him by saying that it was no use to be indifferent at the fag end of life, for Death is almost at the door. To this Jagannātha gave the brilliant retort that there was no danger to him because Mother Ganges was near by to take care of him. From this incident, it appears that Jagannātha passed his last days in Kāśī. How then are these two mutually discordant pieces of evidence to be explained? There is, of course, another reading in place of the line संप्रत्युज्झित-वासनं मधुपुरीमध्ये हरिः सेव्यते । This Variant reads: संप्रत्यन्धक-

शासनस्य नगरे तत्त्वं परं चिन्त्यते । (The highest truth is contemplated now in the city of Śiva *i. e.* Kāśī); this latter reading seems on the face of it to have been the concoction of some Pundit who, being already aware of the incident between Jagannātha and Appayya Dixit, felt the absurdity of the present reading and wanted to do away with it. It is open to us, in the last resort, to conclude, as it is already suggested, that Jagannātha may have lived for some time both in Kāśī and in Mathurā in his last days.

JAGANNĀTHA AS A MAN.

Jagannātha must have been a man of ambitions in life, for, as we have already seen, after finishing his studies he left his native place and travelled abroad. His temperament seems to have been emotionally sensitive, as can be seen from his dealings with others. His attitude towards his parents is one not only of warm filial love but also of reverence. The parents who had taken so much care to bring up their son were rewarded by the gratefulness and affection which the latter cherished for them. To his patron, the Emperor, Jagannātha bore high loyalty, which is shown by the warmth of feeling with which the Emperor is referred to by him, whenever an occasion arises for him to do so. This emotional sensitivity bordered on impulsiveness. His emotional response to any stimulus was very great. And it is to this source indeed that are to be traced the warm love and loyalty on the one hand, and the violent antagonism, on the other, both of which Jagannātha showed. He was as loyal and friendly to his patron and others as he was hostile to his foes. He undertook to write his refutation of मनोरमा of Bhattoji Dixit mainly because Bhattoji Dixit had turned "faithless to his *Guru*"—an attitude which Jagannātha could never understand, much

less connive at. With virtuous indignation and pride, he asserts : पण्डितेन्द्रो जगन्नाथः स्याति गर्वे गरुडहाम् . This same emotional impulsiveness, again, explains the arrogant, looking personal references which Jagannātha makes in his writings. His scornful attitude towards other poets, his high estimation of his own abilities, the arrogant vein in his writings—these proceed from the impetuous temperament of the emotional poet.

Yet, Jagannātha was a scrupulous man. None but a conscientious heart could adopt such a touching attitude as Jagannātha did, when, laden with years and experience of the world, he tried to look back upon the varied pageant of the past and take a review of how he had lived all along : शास्त्राण्याकलितानि नित्याविषयः सर्वेऽपि संभाविता दिक्षीवन्नभयपिप्लवतले नीतं नवीनं वयः । संप्रत्युज्जितवासनं मधुपुरीमध्ये हरिः सेव्यते सर्वं पण्डितगजराजि-तिलकेनाकारि लोकाधिकम् ॥ This verse shows how eager Jagannātha was to shape his life in accordance with the Vedic injunctions. It also shows the religious nature of Jagannātha. As a matter of fact the devotional compositions like गङ्गालहरी, अमृतलहरी, करुणालहरी all show the religious attitude of the poet. The *Śāntavilāsa* shows Jagannātha as a fervent devotee of Viṣṇu, or Śrīkrṣṇa. He was a Vaiṣṇava of the Advaita or Śāṅkara school.

JAGANNĀTHA'S WORKS.

From among about a dozen compositions of Jagannātha, there are four or five which are well-known. A reference is already made to the famous lyrical poem गङ्गालहरी which is full of devotion and reverential emotion. The मनोरमाकुचमर्दिनी was composed by Jagannātha with the set purpose, as the title itself shows, of refuting the मनोरमा in which Bhattoji

Dixit had propounded certain views contrary to those held by Śeṣasrikrṣṇa who was the *Guru* of Bhattoji Dixit. The चित्रमीमांसाखण्डनम् is a work on Rhetoric and is composed in order to point out the faults in चित्रमीमांसा, a composition by Appayya Dixit. But by far better known and looked upon as a standard work on Rhetoric is the रसगङ्गाधर. In this work Jagannātha examines and refutes the views of his illustrious predecessors and expounds his own. While this work shows the masterly knowledge of Jagannātha of the science of Poetics, it shows him at the same time as an able writer both in prose and verse. His prose is characterized, as Prof. Kane has well observed, by a lucid and vigorous style and displays great critical acumen. In his exposition of a topic, Jagannātha had to cite examples. But, conscious as he was of his own poetic powers, he disdained to draw upon others and composed his own verses suitable to the topic under treatment. With great elation he says in the beginning of the रसगङ्गाधर :- निर्माय नूतनमुदाहरणानुरूपं काव्यं मयात्र निहितं न परस्य किञ्चित् । किं सेव्यते सुमनसां मनसापि गन्धः कस्तूरिकाजननशक्तिभृता मृगेण ॥ His stanzas bear testimony to the poetical ability of the Pandit. "They are composed in an easy, flowing and graceful style and exhibit great poetic talent". The भामिनीविलास is a poetical composition which is also well-known. Jagannātha himself enumerates the qualities of his poetry in a stanza in the करुणविलासः निर्दूषणा गुणवती रसभावपूर्णा सालङ्कृतिः श्रवणकोमलवर्णराजिः । सा मामकीन कवितेव मनोऽभिरामा रामा कदापि हृदयान्मम नापयाति ॥ (6) It has to be admitted that this evaluation of his own poetry by Jagannātha is, to a great extent, correct. There is a special quality of his poems which Jagannātha refers to now and then in the concluding stanzas of the *Śāntavilāsa*, and on which he prides himself. It is माधुर्य. In his opinion (cf. *Śāntavilāsa*, 42), a poetical composition is

worth its name only if this quality, माधुर्य, is present in it. माधुर्य is one of the ten qualities of काव्य and partakes of a twofold nature—शब्द and आर्थ. The 'Verbal Sweetness' (शब्दमाधुर्य) is defined by Jagannātha as: संयोगपरहृस्वाति-रिक्तवर्णघटित-वे सति पृथक्पदत्वं माधुर्यम् । 'Verbal Sweetness' is gained by the use of separate words while at the same time avoiding short syllables followed by conjuncts. And the 'Sweetness of sense' (आर्थमाधुर्य) is defined as: एकस्या एवोक्तेर्भङ्गयन्तरेण पुनः कथनात्मकमुक्तिवैचित्र्यं माधुर्यम् । The 'Sweetness of sense' is the variety of expressing one and the same idea in different charming ways. The भामिनी-विलास, of course, is characterized by this two-fold माधुर्य- and Jagannātha's claim has to be conceded.

However, attention must be drawn to certain drawbacks in Jagannātha's poetry from our own point of view. One such is his mannerisms. Sometimes he prefers an awkward way of expressing an idea to a direct and simple expression of the same. An illustration in point is the use of the expression पुष्टिं तन् in the line यन्निषतामपि नृणां पिष्टोऽपि तनोषि परिमलैः पुष्टिम् । He means to say, 'Thou *delightest* with thy fragrance etc.' But instead of directly saying so, he uses the rather awkward phrase पुष्टिं तनोषि, 'Thou dost bring about the nourishment or satisfaction resulting therefrom'. संतापमाला in vs. 15 in the *Prastāvika vilāsa* is another phrase showing the same drawback. It is not difficult to perceive why Jagannātha used the phrase पुष्टितन् in the context. The reason is, and that shows another drawback, Jagannātha's great love for alliteration. This passionate love for an alliterative effect is responsible for the occasional use of round-about expressions. In fairness to the Pandit, however, it must be noted that much of whatever artificiality is seen

in his poetry is to be attributed to the literary conventions current in his time.

BHĀMINĪVILĀSA.

It is not possible to say exactly what the title was meant by the Pandit to convey. It is surmised that the *Bhāminīvilāsa* was composed by Jagannātha for the delight and edification of his wife whose name, it is to be supposed, was भामिनी. The word, भामिनी, occurs several times in the भा. वि. e.g., in the opening verse of the *चंद्राविलस*; also in the 3rd and 17th stanzas of the *कृष्णविलस*. On the contrary, it may be supposed that the work is so called because Jagannātha has therein, especially in the *चंद्राविलस*, described the graces of a beautiful woman. The purpose for which the *Bhāminīvilāsa* was 'composed' is altogether different, as the poet says in the last verse of the *Sāntavilāsa*. He makes no mention of भामिनी in this connection, but simply says that he wanted thereby to preserve his poetical gems from plagiarists.

The *Bhāminīvilāsa* consists of four *vilāsas*, out of which the first and the last are edited here. There seems to be no vital connection between the various *vilāsas* except the fact that the second and the third *vilāsas* describe a beautiful woman from different points of view. There is a certain unity of nature in the contents of the three *vilāsas* except the first which, like the whole work, is an anthology. In the *Prastavikavilāsa* the poet praises good men, censures the wicked, eulogizes virtues like generosity, helpfulness, etc., draws attention to the changing wheel of Fortune—indeed, he looks at Life as it is, and bodies forth his impressions in the form of verses. In the other *vilāsas*, on the other hand, there is a respective unity of theme which is treated in an ample, varied way.

अथ

पण्डितराजश्रीजगन्नाथविरचिते भामिनीविलासे ।

प्रास्ताविकविलासः ।

दिगन्ते श्रूयन्ते मदमलिनगण्डाः करदिनः
करिण्यः कारुण्यास्पदमसमशीलाः खलु मृगाः ।
इदानीं लोकेऽस्मिन्ननुपमशिखानां पुनरयं
नखानां पाण्डित्यं प्रकटयतु कस्मिन्मृगपतिः ॥ १ ॥
पुरा सरसि मानसे विकचसारसालिस्खल-
त्परागसुरभीकृते पयसि यस्य यातं वयः ।
स पल्लवजलेऽधुना मिलदनेकभेकाकुले
मरालकुलनायकः कथय रे कथं वर्तताम् ॥ २ ॥

1 There are, it is heard, elephants with their temples dirty with ichor, (away) at the end of the quarters; the she-elephants (are only) worthy of pity; while the deer certainly are not of the same nature. As it is, on whom in this world shall the lion now display the skill of his incomparably sharp talons ?

2 The leader of the flock of swans, whose life is hitherto passed in the Mānasa lake, in its water rendered fragrant with the pollens dropping from the many fully-opened lotus-flowers,—how can he, pray, now live in the water of a puddle crowded with an ever-increasing mass of frogs ?

तृष्णालोलविलोचने कलयति प्राचीं चकोरीगणे
 मौनं मुञ्चति किं च कैरवकुले कामे धनुर्धुन्वति ।
 माने मानवतीजनस्य सपदि प्रस्थातुकामेऽधुना
 धातः किं नु विधौ विधातुमुचितो धाराधराडम्बरः ॥ ३ ॥

आयि दलदरविन्द स्यन्दमानं मरन्दं
 तव किमपि लिहन्तो मञ्जु गुञ्जन्तु भृङ्गाः ।
 दिशि दिशि निरपेक्षस्तावकीनं विवृण्व-
 न्परिमलमयमन्यो वान्धवो गन्धवाहः ॥ ४ ॥

समुपागतवति दैवादवहेलां कुटज मधुकरे मा गाः ।
 मकरन्दतुन्दिलानामरविन्दानामयं महामान्यः ॥ ५ ॥

3 While all the female cakora birds, with eyes fickle through yearning, are gazing at the East; while the night-lotuses are shedding off their modesty (i. e., are opening out); while Cupid is twanging his bow; and while the anger of self-conscious ladies is fast melting away (lit. about to go away), is it proper, O Creator, (for you) to ordain a pompous show of clouds over (i. e. so as to screen) the moon ?

4 Ye, blooming lotus-flower, let the bees hum sweetly, licking, with difficulty, your dripping juice. Here is another one—your friend, the wind, discharging, without expecting any return, your fragrance in every direction.

5 Do not despise the honey-maker (i. e. the bee), O Kuṭaja, when perchance he doth approach thee; (for) he is much respected (even) by the lotuses bursting with juice.

तावत्कोकिल विरसान्यापय दिवसान्वनान्तरे निवसन् ।

यावन्मिलदलिमालः कोऽपि रसालः समुलसति ॥ ६ ॥

नितरां नीचोऽस्मीति त्वं खेदं कूप मा कदापि कृथाः ।

अत्यन्तसरसहृदयो यतः परेषां गुणग्रहीतासि ॥ ७ ॥

कमलिनि मलिनीकरोषि चेतः किमिति वकैरवहेलितानभिज्ञैः ।

परिणतमकरन्दमार्मिकास्ते जगति भवन्तु चिरायुषो मिलिन्दाः ॥ ८ ॥

येनामन्दमरन्दे दलदरविन्दे दिनान्यनायिषत ।

कुटजे खलु तेनेहा तेने हा मधुकरेण कथम् ॥ ९ ॥

अयि मलयज महिमायं कस्य गिरामस्तु विषयस्ते ।

उद्गिरतो यद्गिरलं फणिनः पुष्पासि परिमलोद्गारैः ॥ १० ॥

6 O Cuckoo, manage to pass the cheerless days, living in some other forest, until a mango-tree, with swarms of bees hovering about, blooms forth.

7 Never be grieved, O well, at the thought, 'I am very deep (or low)'. For, having much water within thy interior (or, having an excessively appreciative heart), thou dost receive the ropes of others (or the good qualities of others).

8 O lotus-plant, why dost thou be sorry at heart (lit. defile thy heart) on being despised by the ignorant cranes? May the bees live long in the world—the bees that can appreciate the (quality of) thy matured juice!

9 The bee that has passed the days on the blooming lotus-flower laden with juice—how, alas! did he extend his longing on to the (worthless) Kutaja!

10 Whose words can adequately describe this thy greatness, O Sandal tree, for thou dost nourish, with discharges of fragrance, (even) the serpents that vomit out poison?

पाटीर तव पटीयान्कः परिपाटीमिमामुरीकर्तुम् ।

यत्पिषतामपि नृणां पिष्टोऽपि तनोषि परिमलैः पुष्टिम् ॥ ११ ॥

नीरक्षीरविवेके हंसालस्यं त्वमेव तनुषे चेत् ।

विश्वस्मिन्नधुनान्यः कुलव्रतं पालयिष्यति कः ॥ १२ ॥

उपरि करवालधाराकाराः कूरा भुजंगमपुंगवात् ।

अन्तःसाक्षाद्वाक्षादीक्षागुरवो जयन्ति केऽपि जनाः ॥ १३ ॥

स्वच्छन्दं दलदरविन्द ते मरन्दं

विन्दन्तो विदधतु गुञ्जितं मिलिन्दाः ।

आमोदानथ हरिदन्तराणि नेतुं

नैवान्यो जगति समीरणात्प्रवीणः ॥ १४ ॥

11 O Sandal-tree, who is there clever enough to copy (lit. to accept) this thy wont, viz., though pounded, thou dost still regale thy grinders with perfume?

12 In case, O swan, thou shouldst thyself remain idle in distinguishing between water and milk, who else in this world will then observe the family tradition (or vow)?

13 Victorious are those rare persons who, outwardly, wear an appearance like the edge of a sword, and look more cruel than the deadliest (lit. the best) of snakes, (but) inwardly (are) veritable preceptors who initiate the grapes (into sweetness).

14 O blooming lotus-flower, let the bees gathering thy juice hum as they please. As for carrying thy perfumes to the regions between the directions, none else in the world except the wind, is clever enough (to do that).

याते मय्यचिरान्निदाघमिहिरज्वालाशतैः शुष्कतां
गन्ता कं प्रति पान्थसंततिरसौ संतापमालाकुला ।
एवं यस्य निरन्तराधिपटलैर्नित्यं वपुः क्षीयते
धन्यं जीवनमस्य मार्गसरसो धिग्वारिधीनां जनुः ॥ १५ ॥

आपेदिरेऽम्बरपथं परितः पतङ्गा
भृङ्गा रसालमुकुलानि समाश्रयन्ति ।
संकोचमञ्चति सरस्त्वयि दीनदीनो
मीनो नु हन्त कतमां गतिमभ्युपैतु ॥ १६ ॥

मधुप इव मारुतेऽस्मिन्मा सौरभलोभमम्बुजिनि मंस्थाः ।
लोकानामेव मुदे महितोऽप्यात्मा मुनार्थितां नीतः ॥ १७ ॥

15 "When I am dried up by hundreds of the flaming rays of the summer-sun, whom will the stream of travellers, harrassed by the great scorching heat, approach?"—Blessed is the life (or water) of the pond by the way-side, whose *corpus* steadily (lit. always) wastes away under the unceasing stress of such thoughts. Fie on the birth of the oceans!

16 While thou art becoming contracted (i. e. while thy water is drying up), O lake, the birds on all sides have flown up into the sky, and the bees are (now) betaking themselves to the mango-sprouts. But to what alternative, alas, can the poor pitiable fish have recourse?

17 In this wind as in the bee, do not presume the greed for fragrance, O lotus-plant. Only for the sake of the joy of the people has he allowed his respected self to be a suppliant.

गुञ्जति मञ्जु मिलिन्दे मा मालति मौनमुपयासीः ।
 शिरसा वदान्यगुरवः सादरमेनं वहन्ति सुरतरवः ॥ १८ ॥
 यैस्त्वं गुणगणवानपि सतां द्विजिह्वैरसेव्यतां नीतः ।
 तानपि वहसि पटीरज किं कथयामस्त्वदीयमौन्नत्यम् ॥ १९ ॥
 गाहितमखिलं विपिनं परितो दृष्ट्वाश्च विटपिनः सर्वे ।
 सहकार न प्रपेदे मधुपेन भवत्समं जगति ॥ २० ॥
 अपनीतपरिमलान्तरकथे पदं न्यस्य देवतरुकुसुमे ।
 पुष्पान्तरेऽपि गन्तुं वाञ्छसि चेद्ध्रुमर धन्योऽसि ॥ २१ ॥
 तदिनि चिराय विचारय विन्ध्यभुवस्तव पवित्रायाः ।
 क्षुष्यन्त्या अपि युक्तं किं खलु रथ्यादकादानम् ॥ २२ ॥

18 Do not, O Mālātī Creeper, treat the sweetly humming bee coldly; the highly generous celestial trees bear him respectfully on their heads.

19 O Sandal tree, thou bearest even those serpents by whom thou, endowed as thou art with a number of good qualities, art rendered unenjoyable for good men ! How shall we (adequately) eulogize (this) thy magnanimity ?

20 The whole of the forest was ransacked, and all the trees around were examined. But, O mango-tree, thy equal was not found by the bee.

21 If, having placed thy foot on (i. e. having enjoyed) the flower of the celestial tree, which far excels (lit. which has brushed aside all talk of) other fragrance, thou dost desire, o bee, to move to any other flower-well, blessed art thou, then !

22 Ponder well (lit. for long). O River, whether it is meet for thee, rising from the Vindhya mountain and (therefore) pure, to receive the (filthy) street-water even while thou art drying up ?

पत्रफलपुष्पलक्ष्म्या कदाप्यदृष्टं वृतं च खलु शूकैः ।
 उपसर्पेम भवन्तं वर्वुर वद कस्य लोभेन ॥ २३ ॥
 एकस्त्वं गहनेऽस्मिन्कोकिल न कलं कदाचिदपि कुर्याः ।
 साजात्यशङ्कयामी न त्वां निघ्नन्ति निर्दयाः काकाः ॥ २४ ॥
 तरुकुलसुषमापहरां जनयन्तीं जगति जीवजातार्तिम् ।
 केन गुणेन भवानीतात हिमानीमिमां वहसि ॥ २५ ॥
 कलभ तवान्तिकमागतमलिमेनं मा कदाप्यवज्ञासीः ।
 अपि दानसुन्दराणां द्विपधुर्याणामयं शिरोधार्यः ॥ २६ ॥

23 O Babbul tree, tell us for what purpose we may approach you—you who are never seen adorned with leaves, fruits or flowers, but (on the contrary) are always a-bristle with thorns?

24 Being alone (of the species) in this forest, O Cuckoo, do not give out thy coos. (For) These ruthless crows do not hunt thee down through their mistaken belief in the commonness of species (between thee and them).

25 What quality has driven you, O Father of Bhavāni (i. e. the Himālaya mountain), to bear this mass of snow which robs all trees of their charming beauty, and which brings distress to the beings in the world?

26 O young elephant, never should you scorn this bee which has approached you. For, he is worthy to be carried on the head even by the best elephants charming on account of the flow of rut.

अमरतरुकुसुमसौरभसेवनसंपूर्णसकलकामस्य ।
 पुष्पान्तरसेवेयं भ्रमरस्य विडम्बना महती ॥ २७ ॥
 पृष्ठाः खलु परपृष्ठाः परितो दृष्टाश्च विटपिनः सर्वे ।
 माकन्द न प्रपेदे मधुपेन तवोपमा जगति ॥ २८ ॥
 तोयैरल्पैरपि करुणया भीमभानौ निदाघे
 मालाकार व्यरचि भवता या तरोरस्य पुष्टिः ।
 सा किं शक्या जनयितुमिह प्रावृषेण्येन वारां
 धारासारानपि विकिरता विश्वतो वारिदेन ॥ २९ ॥
 आरामाधिपतिर्विवेकविकलो नूनं रसा नीरसा
 वात्याभिः परुषीकृता दश दिशश्चण्डातपो दुःसहः ।
 एवं धन्वनि चम्पकस्य सकले संहारहेतावपि
 त्वं सिञ्चन्नमृतेन तोयद् कुतोऽप्याविष्कृतो वेधसा ॥ ३० ॥

27 (An act of) downright impropriety this on the part of the bee—the enjoyment of other flowers by him whose all desires are well fulfilled by the enjoyment of the fragrance of the flowers of the celestial trees !

28 The cuckoos have been questioned, and all the trees around have been closely examined (lit. seen) by the bee; but nowhere in the world was thy equal found by him, O mango-tree.

29 Is it possible for a cloud of the rainy season discharging heavy showers of rain all round, to bring about that nourishment of this tree. which, O Gardener, was managed by you, through compassion, by means of a little water in summer with the sun burning above?

30 The superintendent of the garden was devoid of discernment; the earth, to be sure, had no moisture; the ten quarters were roughened by cyclones; and the tremendous sun-shine was difficult to bear. While thus the causes of the destruction of the Campaka flower

न यत्र स्थेमानं दधुरतिभयभ्रान्तनयना
 गलद्दानोद्रेकभ्रमदलिकदम्बाः करटिनः ।
 लुठन्मुक्ताभारे भवति परलोकं गतवतो
 हरेरद्य द्वारे शिवशिव शिवानां कलकलः ॥ ३१ ॥
 दधानः प्रेमाणं तरुषु समभावेन विपुलां
 न मालाकारोऽसावकृत करुणां बालवकुले ।
 अयं तु द्रागुद्यत्कुसुमनिकराणां परिमलै-
 र्दिगन्तानातेने मधुपकुलझङ्कारभरितान् ॥ ३२ ॥
 मूलं स्थूलमतीव बन्धनदृढं शाखाः शतं मांसला
 वासो दुर्गमहीधरे तरुपते कुत्रास्ति भीतिस्तव ।
 एकः किंतु मनागयं जनयति स्वान्ते ममाधिज्वरं
 ज्वालालीवलयीभवन्नकरुणो दावानलो घस्मरः ॥ ३३ ॥

were all present in the desert, you were sent out by the Creator from somewhere, O Cloud, to drench it with water.

31 In (the door of) the lion's cave where (even) elephants, with clusters of bees hovering over the copious flow of rut, could not stand confidently (lit. could not muster confidence), their eyes perplexed with great fright,-in that cave in which heaps of pearls lie scattered about, to-day, alas, the growls of she-jackals are heard now that the lion is dead !

32 (Although) the gardener, cherishing equal affection for all trees, did not show any great concern (lit. pity) for the tender Bakula-plant, yet it (the Bakula) soon rendered the ends of the quarters resounding with the hums of swarms of bees, by means of the fragrance of the bunches of fresh flowers.

33 Thy roots are very large, and firmly protected by the stone-platform; thy branches-there's a hundred

ग्रीष्मे भीष्मतरैः करैर्दिनकृता दग्धोऽपि यश्चातक-
 स्त्वां ध्यायन्वन वासरान्कथमपि द्राघीयसो नीतवान्
 दैवाल्लोचनगोचरेण भवता तस्मिन्निदानीं यदि
 स्वीचक्रे करकानिपातनकृपा तत्कं प्रति ब्रूमहे ॥ ३४ ॥

द्वदह्नजटालज्वालजालाहतानां

परिगलितलतानां म्लायतां भूरुहाणाम् ।

अयि जलधर शैलश्रेणिशृङ्गेषु तोयं

वितरसि बहु कोऽयं श्रीमदस्तावकीनः ॥ ३५ ॥

of them—are strong (or full of sap; thou standest on a mountain difficult of access: What hast thou to be afraid of. O best of trees? Only this one, to a certain extent, raises the fever of anguish in my heart—the devouring, ruthless conflagration encircling (everything) with the mass of flames.

34 The Cātaka bird that, though scorched by the burning (lit. very oppressive) rays of the sun, somehow passed the elongated days in summer in thy contemplation, O cloud—if to him thou, sighted by him through (good) luck, shouldst condescend to show the favour of showering hailstones (at him), then before whom shall we complain?

35 While the trees, blighted by the riotous (lit. matted, confused) cloud of flames of the forest conflagration, are withering, with their branches fallen off, thou art raining abundant water on the peaks of mountain-ranges! What arrogance of wealth is this on thy part!

शृण्वन्पुरः परुषगर्जितमस्य हन्त

रे पान्थ विह्वलमना न मनागपि स्याः ।

विश्वार्तिवारणसमर्पितजीवनोऽयं

नाकर्णितः किमु सखे भवताम्बुवाहः ॥ ३६ ॥

सौरभ्यं भुवनत्रयेऽपि विदितं शैत्यं तु लोकोत्तरं

कीर्तिः किं च दिग्ङ्गनाङ्गणगता किं त्वेतदेकं शृणु ।

सर्वानेव गुणानियं निगिरति श्रीखण्ड ते सुन्दरा-

नुज्झन्ती खलु कोटरेषु गरलज्वालां द्विजिह्वावली ॥ ३७ ॥

नापेक्षा न च दाक्षिण्यं न प्रीतिर्न च संगतिः ।

तथापि हरते तापं लोकानामुन्नतो घनः ॥ ३८ ॥

36 On hearing his terrible rumbles in front of you, do not at all be disturbed in mind, O traveller. Have you not heard, O friend, about this water-bearer (cloud) that has dedicated his life (water) to the relief of the distress of the world ?

37 O Sandalwood, thy fragrance is known all over the three worlds; thy coolness is extraordinary; thy fame, too, has reached the courtyards of the females in the form of the quarters. But hear this one thing: all thy charming qualities are swallowed up by the swarm of serpents vomiting deadly poison in thy hollows.

38 Though there is no expectation (of return), nor a sense of courtesy, nor love, nor attachment on his part, yet the high cloud removes the oppression of the people !

समुत्पत्तिः स्वच्छे सरसि हरिहस्ते निवसनं
 निवासः पद्मायाः सुरहृदयहारी परिमलः ।
 गुणैरैतैरन्यैरपि च ललितस्याम्बुज तव
 द्विजोत्तंसे हंसे यदि रतिरतीवोन्नतिरियम् ॥ ३९ ॥

साकं ग्रावगणैर्लुठन्ति मणयस्तीरेऽर्कबिम्बोपमा
 नीरे नीरचरैः समं स भगवान्निद्राति नारायणः ।
 एवं वीक्ष्य तवाविवेकमपि च प्रौढं परामुञ्चतेः
 किं निन्दान्यथवा स्तवानि कथय क्षीरार्णव त्वामहम् ॥ ४० ॥

किं खलु रत्नैरेतैः किं पुनरभ्रायितेन वपुषा ते ।
 सलिलमपि यच्च तावकमर्णव वदनं प्रयाति तृषितानाम् ॥ ४१ ॥

39 Thy birth (took place) in the clear lake; thy residence (is) in the hand of Hari; (thou art) the abode of Laxmī; and thy fragrance captivates the hearts of gods. Lovely as thou art, O lotus, with these and other (similar) qualities, it will be the consummation of thy glory if thou shouldst cherish affection for the best among birds, the swan.

40 On thy shore, pearls (brilliant) like the disc of the sun lie scattered about side by side with heaps of pebbles. That (well-known) divine Nārāyaṇa sleeps in thy 'water' side by side with aquatic animals. Seeing this lack of discrimination on thy part, and, the height of thy glory as well, shall I, pray, censure thee, O Milky Ocean, or praise thee?

41 What's the use of these pearls or of thy body behaving like a cloud (i. e. dark and glossy) O ocean, when thy water cannot be used by thirsty mouths (lit. does not enter the mouths of the thirsty)?

इयत्यां संपत्तावपि च सलिलानां त्वमधुना
न तृष्णामार्तानां हरसि यदि कासार सहसा ।
निदाधे चण्डांशौ किरति परितोऽङ्गारनिकरा-
नृक्षीभूतः केषामहह परिहर्तासि खलु ताम् ॥ ४२ ॥

अयि रोषमुरीकरोषि नो चे-
त्किमपि त्वां प्रति वारिधे वदामः ।
जलदेन तवार्थिना विमुक्ता-
न्यपि तोयानि महान्न हा जहासि ॥ ४३ ॥

न वारयामो भवतीं विशन्तीं वर्षानदि स्रोतसि जह्नुजायाः ।
न युक्तमेतत्तु पुरो यदस्यास्तरङ्गभङ्गान्प्रकटीकरोषि ॥ ४४ ॥

पौलोमीपतिकानने विलसतां गीर्वाणभूमिरुहां
येनाघ्रातसमुज्झितानि कुसुमान्याजघ्निरे निर्जरैः ।
तस्मिन्नद्य मधुव्रते विधिवशान्माध्वीकमाकाङ्क्षति
त्वं चेदञ्चसि लोभमम्बुज तदा किं त्वां प्रति ब्रूमहे ॥ ४५ ॥

42 Even while you have such an abundance of water, if you, O lake, do not readily quench the thirst of the thirsty, whose thirst, alas! will you be able to quench in summertime when you have been thinned (dried up) by the hot-rayed sun scattering showers of cinders all round?

43 O ocean, we should like to say something to thee if thou dost not get angry: Great as thou art, thou dost not even spare the waters discharged by the cloud who is a (mere) suppliant before thee!

44 O rain-river, we do not indeed prevent you from joining the stream of the Ganges (lit. the daughter of Jahnu). It is, however, not proper for you to display your surging billows in front of her.

45 When the bee, by whom smelt and then forsaken, the flowers of the Celestial trees, growing in

भुक्ता मृणालपटली भवता निपीता-
 न्यम्बूनि यत्र नलिनानि निषेवितानि ।
 रे राजहंस वद तस्य सरोवरस्य
 कृत्येन केन भवितासि कृतोपकारः ॥ ४६ ॥

प्रारम्भे कुसुमाकरस्य परितो यस्योल्लसन्मञ्जरी-
 पुत्रे मञ्जुलगुञ्जितानि रचयंस्तानातनोरुत्सवान् ।
 तस्मिन्नद्य रसालशाखिनि दशां दैवात्कृशामश्रुति
 त्वं चेन्मुञ्चसि चञ्चरीक विनयं नीचस्त्वदन्योऽस्ति कः ॥ ४७ ॥
 एणीगणेषु गुरुगर्वनिमिलिताक्षः
 किं कृष्णसार खलु खेलसि काननेऽस्मिन् ।
 सीमामिमां कलय भिन्नकरीन्द्रकुम्भ-
 मुक्तामयीं हरिविहारवसुंधरायाः ॥ ४८ ॥

the garden of Indra, were smelt by the gods—when that bee is driven by fate to seek (thy) juice to-day, what shall we say to thee, O lotus, if thou shouldst become self-sparing (lit. greedy) at this time?

46 Hey, swan, say in what way are you going to return the obligation to the great lake in which you have enjoyed bunches of lotus-stalks, drunk water, and resorted to lotus-flowers?

47 The mango-tree in whose clusters of tender blossoms shooting forth all round at the advent of the vernal season, thou, O bee, humming sweetly about, didst feast thyself so well—that mango-tree is now reduced to a faded condition by fate; if now, O bee, thou discardest courtesy, who else can be meaner than thyself?

48 O antelope, why, indeed, dost thou, with eyes blinded with overpowering pride, disport thyself in this forest in the midst of the female-deer? Just mark this

जठरज्वलनज्वलताप्यपगतशङ्कं समागतापि पुरः ।

करिणामरिणा हरिणा हरिणाली हन्यतां नु कथम् ॥ ४९ ॥

येन भिन्नकरिकुम्भविस्खल-

न्मौक्तिकावलिभिरञ्चिता मही ।

अद्य तेन हरिणान्तिके कथं

कथ्यतां नु हरिणा पराक्रमः ॥ ५० ॥

स्थितिं नो रे दध्याः क्षणमपि मदान्धेक्षण सखे

गजश्रेणीनाथ त्वमिह जटिलायां वनभुवि ।

असौ कुम्भभ्रान्त्या खरनखरविद्रावितमहा-

गुरुग्रावग्रामः स्वपिति गिरिगर्भे हरिपतिः ॥ ५१ ॥

to be the skirt of the sporting ground of the lion, scattered over with pearls from the temples of excellent elephants that were broken open.

49 How can a herd of deer, that has fearlessly come near him in front, be killed by the lion, the enemy of elephants, even though he is being consumed with the fire in his stomach (i. e. he is frightfully hungry) ?

50 How can the lion, who adorned the earth with heaps of pearls dropping down from the rent-up temples of elephants, to-day speak about his valour before the deer ?

51 Friend, lord of the herd of elephants, blind with intoxication, do not linger even for a moment in this dense forest-region; (for) there, in the cave of the mountain, sleeps the mighty lion who has torn up a large number of mountain-boulders with his sharp talons, thinking them to be elephants !

गिरिगह्वरेषु गुरुगर्वगुम्फितो

गजराजपोत न कदापि संचरेः ।

यदि बुद्ध्यते हरिशिशुः स्तनंधयो

भविता करेणुपरिशेषिता मही ॥ ५२ ॥

निसर्गादारामे तरुकुलसमारोपसुकृती

कृती मालाकारो वकुलमपि कुत्रापि निदधे ।

इदं को जानीते यद्यमिह कोणान्तरगतो

जगज्जालं कर्ता कुसुमभरसौरभ्यभरितम् ॥ ५३ ॥

यस्मिन्खेलति सर्वतः परिचलत्कल्लोलकोलाहलै-

र्मन्याद्रिभ्रमणभ्रमं हृदि हरिद्वन्तावलाः पेदिरे ।

सोऽयं तुङ्गतिर्मिगिलाङ्गकवलीकारक्रियाकोविदः

क्रोडे क्रीडतु कस्य केलिकलहत्यक्तार्णवो राघवः ॥ ५४ ॥

52 O prince among elephants, don't you move about the mountain caves, being elated with excessive pride. For, if the sucking cub of the lion awakes, the earth will have only female-elephants left on it.

53 The expert gardener, accomplished in (the art of) well-planting the various trees, instinctively (i. e. without caring to think) planted the Bakula, too, in an odd corner. But who knows that the Bakula, thus stowed away into a corner, will fill the whole world with the fragrance of the bunches of its flowers?

54 While the great sea-monster (Rāghava) played about, the quarter-elephants were led, by the great noise of the waves dashing all round, in their hearts to believe, through mistake, that it was the rotation of the churning mountain—on whose breast should this sea-monster, who is well-versed in the art of swallowing the bodies of large fish, disport himself now that he has left the ocean on account of a love-quarrel?

लूनं मत्तगजैः कियत्कियदपि चिच्छन्नं तुषारार्दितैः
 शिष्टं ग्रीष्मजभीष्मभानुकिरणैर्भस्मीकृतं काननम् ।
 एषा कोणगता मुहुः परिमलैरामोदयन्ती दिशो
 हा कष्टं ललिता लवङ्गलतिका दावाग्निना दह्यते ॥ ५५ ॥
 स्वर्लोकस्य शिखामणिः सुरतरुग्रामस्य धामाद्भुतं
 पौलोमीपुरुहूतयोः परिणतिः पुण्यावलीनामसि ।
 सत्यं नन्दन किं त्विदं सहृदयैर्नित्यं विधिः प्रार्थ्यते
 त्वत्तः खाण्डवरङ्गताण्डवनटो दूरेऽस्तु वैश्वानरः ॥ ५६ ॥
 स्वस्वव्यापृतिमग्नमानसतया मत्तो निवृत्ते जने
 चञ्चूकोटिविदारिताररपुटो यास्याम्यहं पञ्जरात् ।
 एवं कीरवरे मनोरथमयं पीयूषमास्वादय-
 त्यन्तः संप्रविवेश वारणकराकारः फणिग्रामणीः ॥ ५७ ॥

55 The forest is partly lopped of by intoxicated elephants; in parts, it has been cut by those oppressed by cold; and what remained of it is consumed to ashes by the rays of the fierce summer sun. And now alas! this lovely clove-creeper, delighting from a corner the quarters with its rich fragrance, is being burnt up by the forest-fire!

56 Thou art, O Nandana, the crest-jewel of the heavenly world, the wonderful abode of the various celestial trees, and the maturation of the heaps of meritorious deeds of Paulomi and Indra. This is true, indeed. Yet the Disposer is always prayed to by the wise as follows: May the all-devouring fire, the violent dancer on the stage of the *khandava* forest, keep away from thee!

57 "When people will withdraw from my vicinity on account of their attention being engrossed in their

रे चाञ्चल्यजुषो मृगाः श्रितनगाः कल्लोलमालाकुला-
 मेतामम्बुधिकामिनीं व्यवसिताः संग्राहितुं वा कथम् ।
 अत्रैवोच्छलदम्बुनिर्भरमहावर्तैः समावर्तितो
 यद्वावेव रसातलं पुनरसौ यातो गजग्रामणीः ॥ ५८ ॥
 पिव स्तन्यं पोत त्वमिह मददन्तावलधिया
 दृगन्तानाधत्से किमिति हरिदन्तेषु परुषान् ।
 त्रयाणां लोकानामपि हृदयतापं परिहर-
 न्नयं धीरं धीरं ध्वनति नवनीलो जलधरः ॥ ५९ ॥
 धीरध्वनिभिरलं ते नीरद मे मासिको गर्भः ।
 उन्मदवारणबुद्ध्या मध्येजठरं समुच्छलति ॥ ६० ॥

respective duties, I shall fly away from the cage after breaking open the cage-door with my pointed beak"—even while the good parrot was thus enjoying the nectar of his dreams (ideas). there entered into the cage a huge serpent resembling the trunk of an elephant in shape !

58 O fickle-minded deer resting under the trees, how is it that you are preparing to enter this river undulating with surging waves ? For, in this very river that mighty elephant was drowned like a stone, being tossed about by the tremendous whirls of the rough water.

59 O youngling (of a lion), go on sucking the milk. Is it on account of the thought of intoxicated elephants that thou art directing the sharp corners of thy eyes to the ends of the quarters ? (It is only) the new dark cloud, which, removing the oppression of the heart of the three worlds, thunders in full volume.

60 Enough of thy deep rumbles, O cloud ; my phoetus, one month old, jumps up in my womb, thinking (it to be the gurgle of) a rutting elephant !

वेतण्डगण्डकण्डूतिपाण्डित्यपरिपन्थिना ।

हरिणा हरिणालीषु कथ्यतां कः पराक्रमः ॥ ६१ ॥

नीराक्षिर्मलतो जनिर्मधुरता रामामुखस्पर्धिनी

वासः किं च हरेः करे परिमलो गीर्वाणचेतोहरः ।

सर्वस्वं तदहो महाकविगिरां कामस्य चाम्भोरुह

त्वं चेत्प्रीतिमुरीकरोषि मधुपे तत्त्वां किमाचक्ष्महे ॥ ६२ ॥

लीलामुकुलितनयनं किं सुखशयनं समातनुषे ।

परिणामविषमहरिणा करिनायक वर्धते वैरम् ॥ ६३ ॥

विदुषां वदनाद्वाचः सहसा यान्ति नो बहिः ।

याताश्चेन्न पराञ्चन्ति द्विरदानां रदा इव ॥ ६४ ॥

औदार्यं भुवनत्रयेऽपि विदितं संभूतिरम्भोनिधे-

र्वासो नन्दनकानने परिमलो गीर्वाणचेतोहरः ।

61 What valour should the lion, who claims the cleverness in scratching the itch on the temples of elephants. proclaim before herds of deer ?

62 Thy birth (is) from clear water; thy beauty rivals that of the face of a beautiful woman; thy residence, too, (is) in the hand of Hari; and thy perfume captivates the hearts of the gods. Therefore thou art the precis of the words of great poets and the all-in-all of Cupid, o lotus. If thou shouldst conceive attachment to the honey-sucker, what shall we say to thee ?

63 O best among elephants, why dost thou lie down comfortably, with eyes playfully closed ? (Thou shouldst know that) enmity with the lion who is in the end dreadful (only) grows.

64 Never do words rashly escape the lips of the wise. And once escaped, they never go back like the tusks of elephants.

65 Generosity known all over the three worlds, birth from the ocean, residence in the Nandana forest,

एवं दातृगुरोर्गुणाः सुरतरोः सर्वेऽपि लोकोत्तराः

स्यादर्थिप्रवरार्थितार्पणविधावेको विवेको यदि ॥ ६५ ॥

एको विश्वसतां हराम्यपवृणः प्राणानहं प्राणिना-

मित्येवं परिचिन्त्य मात्ममनसि व्याधानुतापं कृथाः ।

भूपानां भवनेषु किंच विमलक्षेत्रेषु गृहाशयाः

साधूनामरयो वसन्ति कति न त्वत्तुल्यकक्षा नराः ॥ ६६ ॥

विश्वास्य मधुरवचनैः साधून्ये वञ्चयन्ति नम्रतमाः ।

तानपि दधासि मातः काश्यपि यातस्तवापि च विवेकः ॥ ६७ ॥

अन्या जगद्धितमयी मनसः प्रवृत्ति-

रन्यैव कापि रचना वचनावलीनाम् ।

fragrance captivating the hearts of gods—Thus uncommon are all the qualities of the celestial tree—the best among the generous; only would that it has also one (more)—discrimination in the matter of acceding to the unavoidable overtures of the supplicants.

66 Don't you feel remorseful, O hunter, at the reflection, "Alone of all, I, having discarded mercy, take away the life of trusting animals!" For, how many persons are not there (i. e. there are many) similar to thee, with intentions well-concealed, stalking about in royal palaces, and holy places—all enemies of the good?

67 Since thou bearest, O mother earth, even those meanest of men who deceive the good after having inspired their confidence in themselves with sweet words, thou, too, hast, it seems, lost the faculty of discrimination!

68 Peculiar (or uncommon) is their mental activity bent upon the welfare of the world; peculiar, too, is the manipulation of the chains of expressions; extra-

लोकोत्तरा च कृतिराकृतिरार्तहृद्या
विद्यावतां सकलमेव गिरां दवीयः ॥ ६८ ॥

आपद्गतः खलु महाशयचक्रवर्ती
विस्तारयत्यकृतपूर्वमुदारभावम् ।

कालागरुर्दहनमध्यगतः समन्ता-
लोकोत्तरं परिमलं प्रकटीकरोति ॥ ६९ ॥

विश्वाभिरामगुणगौरवगुम्फितानां
रोषोऽपि निर्मलधियां रमणीय एव ।

लोकंपृणैः परिमलैः परिपूरितस्य
काश्मीरजस्य कटुतापि नितान्तरम्या ॥ ७० ॥

लीलालुण्ठितशारदापुरमहासंपद्भराणां पुरो
विद्यासद्मविनिर्गलत्कणमुषो वल्गन्ति चेत्पामराः ।

ordinary, too, are their actions; while their form is agreeable to the distressed—Everything about the learned beggars description (lit. is far removed from speech).

69 The sovereign among the high-minded extends, even though he be in adversity, unprecedented magnanimity. Black aloes, thrown into fire, emit uncommon perfume all round.

70 Even the anger of the righteous (lit. clear-headed), who are endowed with the weight of all loveable qualities, is charming indeed. Even the bitterness of saffron charged with all-satiating fragrance is highly agreeable.

71 If dunces, who steal the grains dropping out from the mansion of Learning, strut about in front of those who have looted with ease the great mass of wealth from the city of S'āradā (the goddess of learn-

अद्य श्वः फणिनां शकुन्तशिशवो दन्तावलानां शशाः
 सिंहानां च सुखेन मूर्धसु पदं धास्यन्ति शालावृकाः ॥ ७१ ॥
 गीर्भिर्गुरुणां परुषाक्षराभि-
 स्तिरस्कृता यान्ति नरा महत्त्वम् ।
 अलब्धशाणोत्कषणा नृपाणां
 न जातु मौलौ मणयो वसन्ति ॥ ७२ ॥
 वहति विषधरान्पटीरजन्मा
 शिरसि मषीपटलं दधाति दीपः ।
 विद्युरपि भजतेतरां कलङ्कं
 पिशुनजनं च विभर्ति यत्क्षितीन्द्रः ॥ ७३ ॥
 सत्पूरुषः खलु हिताचरणैरमन्द-
 मानन्दयत्यखिललोकमनुक्त एव ।
 आराधितः कथय केन करैरुदारै-
 रिन्दुर्विकासयति कैरविणीकुलानि ॥ ७४ ॥

ing). then at any time certainly the fledglings may as well put their foot on the hoods of serpents, hares on the heads of elephants. and jackals on the heads of lions !

72 When taunted by the harsh-worded expressions of elders, men attain to greatness. Jewels will never find a place on the tiaras of kings unless they are polished on the whet stone.

73 If the king protects the wicked, well, the sandal tree bears the serpents. the lamp carries the clot of jet at the head. and even the moon always bears the dark spot.

74 A good man, though not asked, yet delights the people with beneficent activities very much. Requested by whom. does the moon, tell (me), open the series of night-lotuses with his loveable rays ?

कृतमपि महोपकारं पय इव पीत्वा निरातङ्कः ।
 प्रत्युत हन्तुं यतते काकोदरसोदरः खलो जगति ॥ ७५ ॥
 पाण्डित्यं परिहृत्य यस्य हि कृते बन्धित्वमालम्बितं
 दुष्प्रापं मनसापि यो गुरुतरैः क्लेशैः पदं प्रापितः ।
 रूढस्तत्र स चेन्निगीर्य सकलां पूर्वोपकारावलीं
 दुष्टः प्रत्यवतिष्ठते तदधुना कस्मै किमाचक्ष्महे ॥ ७६ ॥
 खलः कापट्यदोषेण दूरेणैव विसृज्यते ।
 अपायशङ्किभिर्लोकैर्विषेणाशीविषो यथा ॥ ७७ ॥
 परार्थव्यासङ्गादुपजहदथ स्वार्थपरता-
 मभेदैकत्वं यो वहति गुणभूतेषु सततम् ।

75 A wicked man is the uterine brother of the serpent, for, like the serpent who has without hesitation drunk milk, he too, swallowing a great good turn done to him, attempts to kill.

76 If he for whose sake we, having set aside (all considerations of) learning, stooped to flattery, and who was helped with very great pains on to a position difficult to obtain by him even in thought—if he, being (well) settled, now swallows (i. e. forgets) all the many previous good turns done to him, and turns out a wicked man, what shall we say—and to whom?

77 A wicked man is avoided from afar on account of his fraudulent nature by men fearing harm just like a serpent on account of his venom.

78 Ever victorious is that rare individual who forswears self-interest on account of his sedulity in the interests of others, who cherishes unity without distinction among all beings born of the three Gunas and in

स्वभावाद्यस्यान्तः स्फुरति ललितोदात्तमहिमा

समर्थो यो नित्यं स जयतितरां कोऽपि पुरुषः ॥ ७८ ॥

वंशभवो गुणवानपि सङ्गविशेषेण पूज्यते पुरुषः ।

न हि तुम्बीफलविकलो वीणादण्डः प्रयाति महिमानम् ॥ ७९ ॥

अमितगुणोऽपि पदार्थो दोषेणैकेन निन्दितो भवति ।

निखिलरसायनमहितो गन्धेनोग्रेण लशुनं इव ॥ ८० ॥

उपकारमेव तनुते विपद्गतः सदुणो नितराम् ।

मूर्च्छां गतो मृतो वा निदर्शनं पारदोऽत्र रसः ॥ ८१ ॥

whose heart the lovely and exalted instinct of magnanimity springs forth naturally.

OR

Ever victorious is the indescribable word (बहुव्रीहिसमास) which abandons its own meaning for the sake of denoting something else, which continuously possesses in its members unity without difference, in which the charming and important उदात्त accent shines in its natural place, and which is 'competent.'

79 Though born in a noble family and endowed with good qualities, a man is only worshipped by reason of his particular associations. The trunk of the Vina devoid of the gourds will never attain to any importance (though it is born of bamboos and provided with strings (गुण)).

80 A thing endowed though it be with countless good qualities, is subjected to censure like garlic which though respected among all elixirs is yet censured for its repulsive smell.

81 A man possessing good qualities ever helps (others) even when he is in adversity (himself). An

वनान्ते खेलन्ती शशकशिशुमालोक्य चकिता
 भुजप्रान्तं भर्तुर्भजति भयहर्तुः सपदि या ।
 अहो सेयं सीता शिव शिव परीता श्रुतिचलत्-
 करोटीकोटीभिवर्सति खलु रक्षोयुवतिभिः ॥ ८२ ॥
 पुरो गीर्वाणानां निजभुजबलाहोपुरुषिका-
 महो कारंकारं पुरभिदि शरं संसुखयतः ।
 स्मरस्य स्वर्वालानयनसुममालार्चनपदं
 वपुः सद्यो भालानलभसितजालास्पदमभूत् ॥ ८३ ॥
 युक्तं सभायां खलु मर्कटानां
 शाखास्तरूणां मृदुलासनानि ।
 सुभाषितं चीत्कृतिरातिथेयी
 दन्तैर्नखाग्रैश्च विपाटितानि ॥ ८४ ॥

illustration in point is mercury which though deadened or overpowered (serves to help others)

82 Being startled at the sight of a fawn while she was sporting about the forest regions, Sītā hurriedly caught hold of the arm (lit. the end of the arm) of her husband, the destroyer of dangers: Alas, the same Sītā now dwells in the midst of young demonesses in whose ear-lobes are shaking the ends of skulls.

83 The body of Cupid who, bragging repeatedly about the prowess of his own arms in front of the gods, aimed his arrow at the destroyer of Pura—the body which was the object of worship with the wreaths of flowers in the form of the eyes of celestial maidens, became within a moment the repository of (i. e. was transformed into) a mass of ashes on account of the fire in (S'iva's) forehead.

84 It is only proper that in an assemblage of monkeys branches of trees (should serve the purpose of)

किं तीर्थं हरिपादपद्मभजनं किं रत्नमच्छा मतिः
 किं शास्त्रं श्रवणेन यस्य गलति द्वैतान्धकारोदयः ।
 किं मित्रं सततोपकाररसिकं तत्त्वावबोधः सखे
 कः शत्रुर्वद खेददानकुशलो दुर्वासनानां चयः ॥ ८५ ॥
 निष्णातोऽपि च वेदान्ते वैराग्यं नैति दुर्जनः ।
 चिरं जलनिधौ मग्नो मैनाक इव मार्दवम् ॥ ८६ ॥
 नैर्गुण्यमेव सार्थायो धिगस्तु गुणगौरवम् ।
 शाखिनोऽन्ये विराजन्ते खण्ड्यन्ते चन्दनद्रुमाः ॥ ८७ ॥
 परोपसर्पणानन्तचिन्तानलशिखाशतैः ।
 अचुम्बितान्तःकरणाः साधु जीवन्ति पादपाः ॥ ८८ ॥

softs seats. chattering should represent good speeches and welcome offered by tearing (one another) with teeth and sharp nails !

85 Which is the (best) holy place ? Service at the lotus-like feet of Hari. Which is the (best) jewel ? Clear intellect. Which the (best) S'āstra ? That by hearing which the rising darkness of Duality is dispelled. Which is the friend intent upon (offering) continuous help ? The realization of truth, O friend. Who is the enemy clever in giving trouble ? The mass of evil impressions (or desires).

86 A wicked man though well-versed in Vedānta will not conceive aversion (to carnal desires) just as the Maināka mountain does not become soft, even though long immersed in the ocean.

87 Better indeed it is to be destitute of good qualities—lie upon the (possession of) many good qualities ! while other (ordinary) trees continue to live on, only the sandal trees are cut down.

88 Blessed is the life of trees whose hearts are not touched by hundreds of flames of fire in the form of ceaseless anxiety caused by approaching others !

शून्येऽपि च गुणवत्ताभातन्वानः स्वकीयगुणजालैः ।
 विवराणि मुद्रयन्द्रागूर्णायुरिवेह सज्जनो जयति ॥ ८९ ॥
 खलः सज्जनकार्पासरक्षणैकहुताशनः ।
 परदुःखान्निशमनो मारुतः केन वर्ण्यताम् ॥ ९० ॥
 परगुह्यगुप्तिनिपुणं गुणमयमखिलैः समीरितं नितराम् ।
 ललिताम्बरमिव सज्जनमाखव इव दूषयन्ति खलाः ॥ ९१ ॥
 यशःसौरभ्यलघुनः शान्तिशैत्यहुताशनः ।
 कारुण्यकुसुमाकाशः खलः सज्जनदुःखलः ॥ ९२ ॥
 धत्ते भरं कुसुमपत्रफलावलीनां
 धर्मव्यथां वहति शीतभवां रुजं च ।

89 Victorious is the good man who imparts merits even unto a vacant mind by means of his own many good qualities, covering up (at the same time) the vulnerable points (in the other) like a spider that sets up a net-work even in a deserted corner with the cocoons of his own fibres, covering up all holes.

90 Who will essay to describe the villain who is the arch-fire in the matter of "protecting" cotten in the form of good men, and who is the wind "alleviating" the fire of the misery of others ?

91 Wicked persons besmire the good man endowed with many good qualities, able to guard the secrets of others, and very much respected by all, just as rats tamper with a lovely piece of cloth made of threads, fit to cover the secret limbs of others and much liked by all.

92 A wicked man, who is garlic to the fragrance of glory, fire to the coolness in the form of tranquillity, and the sky for the flowers in the form of pity to grow, is an oppressor of the good.

93 A bow to the tree—the prince among the generous—which bears the burden of a mass of flowers, leaves

यो देहमर्पयति चान्यसुखस्य हेतो-
स्तस्मै वदान्यगुरवे तरवे नमोऽस्तु ॥ ९३ ॥

हालाहलं खलु पिपासति कौतुकेन
कालानलं परिचुचुम्बिषति प्रकामम् ।

व्यालाधिपं च यतते परिरब्धुमद्वा
यो दुर्जनं वशयितुं तनुते मनीषाम् ॥ ९४ ॥

दीनानामिह परिहाय शुष्कसस्या-
न्यौदार्यं प्रकटयतो महीधरेषु ।

औन्नत्यं विपुलमवाप्य दुर्मदस्य
ज्ञातोऽयं जलधर तावको विवेकः ॥ ९५ ॥

गिरयो गुरवस्तेभ्योऽप्युर्वीं गुर्वीं ततोऽपि जगदण्डम् ।
तस्मादप्यतिगुरवः प्रलयेऽप्यचला महात्मानः ॥ ९६ ॥

and fruits, which exposes itself to the oppressive heat and distressing cold, and which (even) offers its body for the sake of the happiness of others !

94 He, who cherishes the desire to bring a wicked man under his sway, is, to be sure, only desirous of drinking poison through eagerness, wishes to kiss the fire of death to his heart's content, and 'attempt's to caress a large cobra !

95 Thy discriminating power is apparent here, indeed, O cloud, for thou, having become highly overbearing on the attainment of a high position, dost manifest thy generosity on the mountains—leaving the parched crops of the poor people aside !

96 Mountains are great ; the earth is greater than they ; and the egg of the Universe is greater even than the earth. But far greater than the universe are the high-souled who are unperturbed even in destruction.

व्योमानि बीजाकुरुते चित्रं निर्माति सुन्दरं पवने ।
 रचयति रेखाः सलिले यस्तु खले चरति सत्कारम् ॥ ९७ ॥
 हारं वक्षसि केनापि दत्तमज्ञेन मर्कटः ।
 लेढि जिघ्रति संक्षिप्य करोत्युन्नतमासनम् ॥ ९८ ॥
 मलिनेऽपि रागपूर्णा विकसितवदनाममन्दजल्पेऽपि ।
 त्वयि चपलेऽपि च सरसां भ्रमर कथं वा सरोजिनीं त्यजसि ॥ ९९ ॥
 स्वार्थं धनानि धनिकात्प्रतिगृह्णतोऽपि
 स्वास्थ्यं भजेन्मलिनतां किमिदं विचित्रम् ।
 गृह्णन्परार्थमपि वारिनिधेः पयोऽपि
 मेघोऽयमेति सकलोऽपि च कालिमानम् ॥ १०० ॥
 जनकः सानुविशेषो जातिः काष्ठं भुजंगमैः सङ्गः ।
 स्वगुणैरेव पटीरज यातोऽसि तथापि महिमानम् ॥ १०१ ॥

97 He, who treats a wicked man well, only ploughs the sky for seeds, paints a beautiful picture on (the canvas of) wind, and draws lines in water !

98 The monkey licks, smells, and gathering it up makes an elevated seat of, a necklace which was put round his neck by some thoughtless man !

99 Why dost thou, O bee, abandon the lotus-plant which is full of attachment (or possessing red colour for thee) though thou art dirty, whose face blooms up even though thou protestest too much (or hummest greatly), and which is full of love (or juice) though thou art fickle ?

100 What wonder is there that the face of a man accepting money from a wealthy man for his own use, should wear a faded appearance ? for this cloud here is wholly darkened, though he receives water from the ocean only for the sake of others !

101 Thy father is some peak of the mountain, thy genus is wood, and thy association with serpents.

क्रस्मै हन्त फलाय सज्जन गुणग्रामार्जने सज्जसि
 स्वात्मोपस्करणाय चेन्मम वचः पथ्यं समाकर्णय ।
 ये भावा हृदयं हरन्ति नितरां शोभाभरैः संभृता-
 स्तैरेवास्य कलेः कलेवरपुषो दैनंदिनं वर्तनम् ॥ १०२ ॥
 धूमायिता दश दिशो दलितारविन्दा
 देहं दहन्ति दहना इव गन्धवाहाः ।
 त्वामन्तरेण मृदुताम्रदलाम्न मञ्जु-
 गुञ्जन्मधुव्रतमधौ किल कोकिलस्य ॥ १०३ ॥
 भिन्ना महागिरिशिलाः करजाग्रजाग्र-
 दुद्गमशौर्यनिकरैः करदिभ्रमेण ।
 दैवे पराचि करिणामरिणा तथापि
 कुत्रापि नापि खलु हा पिणितस्य लेशः ॥ १०४ ॥

Even so, O Sandal, by sheer merits hast thou attained to greatness.

102 With what end in view, O good man, dost thou busy thyself about acquiring a number of good qualities? Is it adorning thyself? Then please hear my wholesome words: On those very things which, being endowed with great beauty, captivate the heart, does Kali, growing in body, daily batten.

103 In thy absence, O mango tree with tender, red sprouts, and having the bees humming sweetly (round thee), the ten quarters appear to the cuckoo (even) in spring to be full of smoke, though there are bloming lotuses in them, and the winds burn his body like fires!

104 (Though) he tore up large slabs of stones on the mountain side with an exuberance of excessive and effective (जाग्रत्) valour of the sharp talons, under the impression that they were elephants, yet the enemy of elephants could not get even a slice of flesh anywhere-for fate was averse!

गर्जितमाकर्ण्य मनागङ्गे मातुर्निशार्धजातोऽपि ।

हरिशिशुरुत्पतितुं द्रागङ्गान्याकुञ्च्य लीयतेऽतिभृशम् ॥ १०५ ॥

किमहं वदामि खल दिव्यमते

गुणपक्षपातमभितो भवतः ।

गुणशालिनो निखिलसाधुजनान्

यदहर्निशं न खलु विस्मरसि ॥ १०६ ॥

रे खल तव खलु चरितं विदुषामग्रे विविच्य वक्ष्यामि ।

अथवालं पापात्मन् कृतया कथयापि ते हतया ॥ १०७ ॥

आनन्दमृगदावान्निः शीलशास्त्रिमद्भ्रिपः ।

ज्ञानदीपमहावायुरयं खलसमागमः ॥ १०८ ॥

खलास्तु कुशलाः साधुहितप्रत्यूहकर्मणि ।

निपुणाः फणिनः प्राणानपहर्तुं निरागसाम् ॥ १०९ ॥

105 On hearing the low thunder (of the cloud), the cub of a lion, born just half a night before, contracts his limbs in order to bound forth, and (in so doing) conceals himself in his mother's lap.

106 What shall I say, O divinely intelligent rogue, about your honour's partiality for merits? for neither by day nor during the night do you forget any (lit. all) good men endowed with good qualities?

107 Thou villain, surely I shall reveal in detail (lit. having discussed) thy activities in the presence of learned men: or, why, away, thou sinful soul, with even the accursed talk about thee.

108 The company of a rogue is the forest conflagration to the deer in the form of joy, an intoxicated elephant to the tree of good behaviour, and a forceful gale to the lamp of knowledge!

109 Villains are ever proficient in the work of placing obstacles in the welfare of the good. Serpents are clever in robbing the innocent of their lives!

वदने विनिवेशिता भुजङ्गी
 पिशुनानां रसनामिषेण धात्रा ।
 अनया कथमन्यथा-वलीढा
 न हि जीवन्ति जना मनागमन्त्राः ॥ ११० ॥

कृतं त्वयोन्नतं कृत्यमर्जितं चामलं यशः ।
 यावर्ज्जीवं सखे तुभ्यं दास्यामो विपुलाशिषः ॥ १११ ॥

अविरतं परकार्यकृतां सतां
 मधुरिमातिशयेन वचोऽमृतम् ।
 अपि च मानसमम्बुनिधिर्यशो
 विमलशारदचन्द्रिचन्द्रिका ॥ ११२ ॥

एतय कुसुमाकरो मे संजीवयिता गिरं चिरं ममाम् ।
 इति चिन्तयतो हृदये पिकस्य समधायि शौभिकेन शरः ॥ ११३ ॥

निर्गुणः शोभते नैव विपुलाडम्बरोऽपि ना ।
 आपातरम्यपुष्पश्रीशोभितः शात्मलिर्यथा ॥ ११४ ॥

110 (Surely) a she-serpent has been placed in the guise of the tongue by the Creator in the mouth of wicked men. How otherwise should men, bitten by it, not live even for a while, having no (nullifying) charms?

111 A noble deed thou hast done, and thou hast earned untainted glory. We shall bestow many blessings on thee, friend, while yet we live!

112 The speech of the good, incessantly working in behalf of others, is nectar by reason of its excessive sweetness; again, their mind is the ocean, and their fame is the light of the clear autumnal moon.

113 'Spring will come and revive my coos stifled long, long since;'—at the heart of the cuckoo that was musing thus a fowler aimed an arrow!

114 A merit-less man never shines, show himself as he would (lit. though covered with much pomp),

पङ्कैर्विना सरो भाति सदः खलजनैर्विना ।
 कटुवर्णैर्विना काव्यं मानसं विषयैर्विना ॥ ११५ ॥
 तत्त्वं किमपि काव्यानां जानाति विरलो भुवि ।
 मार्मिकः को मरन्दानामन्तरेण मधुव्रतम् ॥ ११६ ॥
 सरजस्कां पाण्डुवर्णां कण्टकप्रकरान्विताम् ।
 केतकीं सेवसे हस्तं कथं रोलम्ब निस्त्रपः ॥ ११७ ॥
 यथा तानं विना रागो यथा मानं विना नृपः ।
 यथा दानं विना हस्ती तथा ज्ञानं विना यतिः ॥ ११८ ॥
 सन्तः स्वतः प्रकाशन्ते गुणा न परतो नृणाम् ।
 आमोदो नहि कस्तूर्याः शपथेन विभाव्यते ॥ ११९ ॥

like the silk-cotton tree adorned with the splendour of apparently charming flowers.

115 A lake looks to advantage in the absence of mud ; an assembly, in the absence of rogues ; a poem, in the absence of ungentle words ; and the mind, in the absence of (attachment to) worldly objects.

116 Few in the world know the indescribable quintessence of poems. Who except the bee can appreciate the (qualities of) flower-juice ?

117 Why dost thou, O bee, having cast aside all shame, enjoy the Ketaki-flower which possesses pollens, is grey in colour, and bristles with a crowd of thorns ?

118 As a tune (is futile) without the modulant (*tāna*), as a king without honour, as an elephant without ichor—so is an ascetic without knowledge.

119 Merits of men, if there are any (सन्तः), shine out themselves and not from others. The fragrance of musk is surely never proclaimed by oaths !

अयि वत गुरुगर्वं मा स्म कस्तूरि यासी-
रखिलपरिमलानां मौलिना सौरभेण ।
गिरिगहनगुहायां लीनमत्यन्तदीनं
स्वजनकममुनैव प्राणहीनं करोषि ॥ १२० ॥

दूरीकरोति कुमतिं विमलीकरोति
चेतश्चिरंतनमघं चुलुकीकरोति ।
भूतेषु किञ्च करुणां बहुलीकरोति
सङ्गः सतां किमु न मङ्गलमातनोति ॥ १२१ ॥

अनवरतपरोपकारव्यग्रीभवदमलचेतसां महताम् ।
आपातकाटवानि स्फुरन्ति वचनानि भेषजानीव ॥ १२२ ॥

व्यागुद्भन्मधुकरपुद्गमञ्जुगीता-
माकर्ण्य स्तुतिमुदयन्नयातिरेकात् ।
आभूमीतलनतकन्धराणि मन्ये-
ऽरण्यैऽस्मिन्नवनिरुहां कुटुम्बकानि ॥ १२३ ॥

120 Eh, musk, don't feel highly arrogant with the sweet odour which is the crest of all perfumes. For, on account of this very odour dost thou rob thy progenitor—that very timid progenitor, lying concealed in the deep mountain-cavern—of his life.

121 It (the company of the good) removes the evil intellect, chastens the heart, destroys long-incurred sins; again, increases compassion to the beings—what auspicious things does the company of the good not bring?

122 The words of great men, whose untainted minds are ever busy doing good turns to others, are breathed out, apparently bitter like medicine.

123 I imagine, the clusters of trees in this forest have bent down their necks to the ground through an

मृतस्य लिप्ता कृपणस्य दित्ता विमार्गगायाश्च रुचिः स्वकान्ते ।
सर्पस्य शान्तिः कुटिलस्य मैत्री विधातृसृष्टौ न हि दृष्टपूर्वा ॥१२४॥

उत्तमानामपि स्त्रीणां विश्वासो नैव विद्यते ।

राजप्रियाः कैरविण्यो रमन्ते मधुपैः सह ॥ १२५ ॥

अयाचितः सुखं दत्ते याचितश्च न यच्छति ।

सर्वस्वं चापि हरते विधिरुच्छृङ्खलो नृणाम् ॥ १२६ ॥

दोर्दण्डद्वयकुण्डलीकृतलसत्कोदण्डचण्डाशुग-

ध्वस्तोदण्डविपक्षमण्डलमथ त्वां वीक्ष्य मध्येरणम् ।

exuberance of modesty which they feel, on hearing their own praises sung sweetly by the swarms of buzzing bees.

124. A desire to gain (something) in a dead man, the longing to donate in a miser, fondness for her husband in a woman of evil ways, peace in a serpent, friendship in a crooked man—none of these is ever seen before in the creation of Brahmā

125 There never can be any confidence in women, even of the best type. The night-lotus plants, beloved of the moon, play with bees. (Implied meaning of the second line : The lady-loves of kings play amorously with drunkards).

126. The wayward (lit. unfettered) fate gives happiness to men, unasked ; but, when asked, never gives, and, besides, takes away everything they possess !

127 On seeing thee in the thick of the battle with the circle of formidable enemies blasted by thy fierce arrows discharged from the shining bow bent round (when drawn) by the pair of mighty hands, which

वल्गद्वाण्डिवमुक्तकाण्डवलयज्वालावलीताण्डव-
भ्रश्यत्खाण्डवरुष्टपाण्डवमहो को न क्षितीशः स्मरेत् ॥ १२७ ॥

खण्डितानेत्रकञ्जालीमञ्जुरञ्जनपण्डिताः ।

मण्डिताखिलदिक्प्रान्ताश्चण्डांशोः पान्तु भानवः ॥ १२८ ॥

इति पण्डितराजश्रीजगन्नाथकविविरचिते भामिनीविलासे

प्रास्ताविकविलासः ॥

अथ

शान्तविलासः ।

विशालविषयाटवीवलयलग्नदावानल-

प्रसृत्वरशिखावलीविकलितं मदीयं मनः ।

अमन्दमिलदिन्दिरे निखिलमाधुरीमन्दिरे

मुकुन्दमुखचन्दिरे चिरमिदं चकोरायताम् ॥ १ ॥

king will not be reminded, I ask, of the enraged Pāṇḍava in the Khāṇḍava forest that was succumbing to the wild dance of the mass of flames raging within the circle of arrows released from the charming Gāṇḍīva bow?

128 May the rays of the sun protect (us)—the rays which have decorated the skirts of all directions, and which are adepts in sweetly pleasing the host of lotuses in the form of the eyes of neglected lady-loves.

1 May this my mind, tortured by the spreading mass of flames of the conflagration which has broken out in the wide forest-region of worldly objects, behave

अये जलधिनन्दिनीनयननीरजालम्बन
 ज्वलज्ज्वलनजित्वरज्वरभरत्वरामङ्कुरम् ।
 प्रभातजलजोन्नमद्गरिमगर्वसर्वकषै-
 र्जगद्वितयरोचनैः शिशिरयाशु मां लोचनैः ॥ २ ॥

स्मृतापि तरुणातपं करुणया हरन्ती नृणा-
 मभङ्कुरतनुत्विषां वलयिता शतैर्विद्युताम् ।
 कलिन्दनगनन्दिनीतटसुरद्रुमालम्बिनी
 मदीयमतिचुम्बिनी भवतु कापि कादम्बिनी ॥ ३ ॥

for a long time like the Cakora-bird towards the moon (in the form) of the face of Mukunda, possessing great and growing splendour, (the face) which is the repository of all sweetness.

2 Oh Lord, the resting-place of the lotus-like eyes of the daughter of the Ocean (i. e. Laxmī), cool me—who am breaking under the vehemence of high (worldly) Fever overpowering like blazing fire—with thy eyes that sweep off the rising pride of a morning-lotus about its own beauty (lit greatness गरिमन्), and which delight the trinity of the worlds.

3 May that indescribable cluster of clouds (i. e. Śrīkr̥ṣṇa) which haunts about the celestial trees on the banks of the daughter of the Kalinda mountain (i. e. the river Jumna), which, as soon as it is contemplated only, destroys through compassion the growing Sunshine (worldly oppression) of men, and which is surrounded by hundreds of lightning-streaks shining with ever-enduring and ample (अतनु) brilliance—may that cluster of clouds kiss my intellect.

कलिन्दनगनन्दिनीतटवनान्तरं भासय-
 न्सदा पथि गतागतश्रमभरं हरन्प्राणिनाम् ।
 लतावलिशतावृतो मधुरया रुचा संभृतो
 ममाशु हरतु श्रमानतितरां तमालद्रुमः ॥ ४ ॥

जगज्जालं ज्योत्स्नामयनवसुधाभिर्जटिलय-
 जनानां संतापं त्रिविधमपि सद्यः प्रशमयन् ।
 श्रितो वृन्दारण्यं नतनिखिलवृन्दारकवृतो
 मम स्वान्तध्वान्तं तिरयतु नवीनो जलधरः ॥ ५ ॥

ग्रीष्मचण्डकरमण्डलभीष्मज्वालसंसरणतापितमूर्तेः ।
 प्रावृषेण्य इव वारिधरो मे वेदनां हरतु वृष्णिवरेण्यः ॥ ६ ॥

4 May that Tamāla tree, endowed with captiva-
 ting lustre, and surrounded by hundreds of bushes of
 creepers, which lights up the interior of the forest on
 the banks of the Jumna, the daughter of Kalinda
 mountain, and which relieves the great exhaustion of
 living beings caused by their coming and going on the
 road—may that Tamāla-tree destroy well and quickly all
 my exhaustions.

5 Showering the whole world with abundant
 uncommon (नव) ambrosia which is as refreshing as
 moonlight, alleviating in no time the three-fold op-
 pression of men, residing in the Vṛṇḍā forest, and
 surrounded by all gods who bow to him, may the
 extraordinary cloud (i. e. Śrīkṛṣṇa) dispel the darkness
 from my heart.

6 May the best of the Vṛṣṇis relieve, like a cloud
 of the rainy season, my distress, oppressed that I am
 by the mundane existence which is as terribly scorching
 as the orb of the summer sun.

अपारे संसारे विषमविषयारण्यसरणौ
मम भ्रामं भ्रामं विगलितविरामं जडमतेः ।
परिश्रान्तस्यायं तरणितनयातीरनिलयः
समन्तात्संतापं हरिनवतमालस्तिरयतु ॥ ७ ॥

आलिङ्गितो जलधिकन्यकया सलीलं
लग्नः प्रियङ्गुलतयेव तरुस्तमालः ।
देहावसानसमये हृदये मदीये
देवश्चकास्तु भगवानरविन्दनाभः ॥ ८ ॥

नयनानन्दसंदोहतुन्दिलीकरणक्षमा ।
तिरयत्वाशु संतापं कापि कादम्बिनी मम ॥ ९ ॥

वाचा निर्मलया सुधामधुरया यां नाथ शिक्षामदा-
स्तां स्वप्नेऽपि न संस्मराम्यहमहंभावावृतो निस्त्रयः ।

7 May the uncommon Tamāla tree in the form of Hari, resident (or situate) on the bank of the daughter of the Sun i. e. the river Jumna, destroy all the worries of me who, dull-witted that I am, am completely (परि) exhausted by ceaseless wandering in the boundless Samsāra, the tracks in which lie through tangled forests of worldly pleasures.

8 May the supreme Divinity, [having a lotus flower in His navel, and gracefully caressed by the daughter of the ocean (Laxmī) like a Tamāla tree entwined by a Priyangu creeper, shine in my heart at the time of the fall of the body (death).

9 May the indescribable mass of clouds (i. e. Śrī Kṛṣṇa), which is able to fatten the excessive delight of the eyes, extinguish my worries soon.

10 Even in dreams I do not recall, shameless and elated with egotism that I am, the advice which

इत्यागःशतशालिनं पुनरपि स्वीयेषु मां विभ्रत-
 स्त्वत्तो नास्ति दयानिधिर्यदुपते मत्तो न मत्तोऽपरः ॥ १० ॥
 पातालं व्रज याहि वा सुरपुरीमारोह मेरोः शिरः
 पारावारपरम्परास्तर तथाप्याशा न शान्तास्तव ।
 आधिद्याधिजरापराहत यदि क्षेमं निजं वाञ्छसि
 श्रीकृष्णेति रसायनं रसय रे शून्यैः किमन्यैः श्रमैः ॥ ११ ॥
 गणिकजामिलमुख्यानवता भवता वताहमपि ।
 सीदन् भवमरुगते करुणामूर्ते न सर्वथोपेक्ष्यः ॥ १२ ॥
 विदित्वेदं दृश्यं विषमरिपुदुष्टं नयनयो-
 विन्धायान्तर्मुद्रामथ सपदि विद्राव्य विषयान् ।

Thou gavest to me, O Lord, in words clear and sweet like nectar. Since, even so, Thou bearest me who have committed hundreds of sins, among Thine own, there is none so full of compassion as Thou, O Yadupati : and none so mad as I.

11 Thou mayest descend to the nether world, or rise to the city of gods. Thou mayest scale the top of the mountain Meru, or cross even the series of oceans; yet thy desires shall not die. O Thou, baffled by worries, diseases, and decrepitude, if thou wishest thy weal, then taste the Elixir, viz., Śrī Kṛṣṇa. What, indeed, is the use of other profitless pursuits ?

12 While I am sinking in the pit of Worldly Desert, I surely should not be altogether ignored by you, O Compassion incarnate,—by you who have rescued the Courtesan, Ajāmila and others.

13 Having known this spectacle (of the world) seething with very hostile enemies, and therefore turning the eyes inward, and dismissing the worldly plea-

विधूतान्तर्धान्तो मधुरमधुरायां चित्ति कदा
 निमग्नः स्यां कस्यांचन नवनभस्याम्बुदरुचौ ॥ १३ ॥
 मृद्रीका रसिता सिता समशिता स्फीतं निपीतं पयः
 स्वर्गातेन सुधाप्यधायि कतिधा रम्भाधरः खण्डितः ।
 सत्यं ब्रूहि मदीय जीव भवता भूयो भवे भ्राम्यता
 कृष्णेत्यक्षरयोरयं मधुरिमोद्गारः क्वचिल्लक्षितः ॥ १४ ॥
 वज्रं पापमहीभृतां भवगदोद्रेकस्य सिद्धौषधं
 मिथ्याज्ञाननिशाविशालतमसस्तिग्मांशुविम्बोदयः ।
 क्रूरक्लेशमहीरुहामुरुभरज्वालाजटालः शिखी
 द्वारं निर्वृत्तिसन्नो विजयते कृष्णेति वर्णद्वयम् ॥ १५ ॥

tures, at once, I, with the darkness of the heart cleared up—oh, when shall I be engrossed in the indescribable passing-sweet Sentiency, which resembles a fresh cloud in the month of Bhādrapada ?

14 Thou hast tasted grapes, eaten sugar, drunk milk in abundance. When thou didst go to heaven, thou hast also quaffed ambrosia, and bitten the lower lip of Rambhā, the celestial damsel, (in amorous sport). Now, tell the truth, O my soul, whether, while thou didst peregrinate in the Samsāra, thou hast anywhere come across (or seen) the pleasure of the sweetness of the two syllables 'कृष्ण' ?

15 Ever victorious is the pair of syllables, viz. कृष्ण, which is the adamant to the mountains of sin, the proven medicine of the acute disease of the world, the Sun-rise to the vast darkness of the night of false knowledge, the furiously raging fire to the thick groves of trees in the form of unbearable worldly anxieties, and the portal of the mansion of the Highest Happiness !

रे चेतः कथयामि ते हितमिदं वृन्दावने चारय-
 न्वृन्दं कोऽपि गवां नवाम्बुदनिभो बन्धुर्न कार्यस्त्वया ।
 सौन्दर्यामृतमुद्गिरद्गिरभितः संमोह्य मन्दस्मितै-
 रेष त्वां तव बलभाञ्च विषयानाशु क्षयं नेष्यति ॥ १६ ॥

अन्याख्येयां वितरति परां प्रीतिमन्तर्निमग्ना
 कण्ठे लग्ना हरति नितरां यान्तरध्वान्तजालम् ।
 तां द्राक्षौघैरपि बहुमतां माधुरीमुद्गिरन्तीं
 कृष्णेत्याख्यां कथय रसने यद्यसि त्वं रसज्ञा ॥ १७ ॥

सन्त्येवास्मिन्नगति बहवः पक्षिणो रम्यरूपा-
 स्तेषां मध्ये मम तु महती वासना चातकेषु ।
 यैरुर्ध्वाक्षैरथ निजसखं नीरदं स्मारयद्भि-
 श्चित्ताखटं भवति किमपि ब्रह्म कृष्णाभिधानम् ॥ १८ ॥

16 O heart, here I say something beneficial to thee: Thou shouldst not make friends with that some one who resembles a fresh cloud, and who pastures a herd of cattle in Vṛndāvana. For, having hypnotized, he will directly destroy thee and thy dear pleasureable objects with his gentle smiles which shower the nectar of beauty all round.

17 If thou dost really appreciate रस (taste) then, O tongue, utter the name 'कृष्ण', which, when harboured in the heart, bestows indescribable uncommon pleasure; when lodged in the throat, dispels entirely the cloud of darkness within; and which discharges that sweetness which is much respected even by heaps of grapes.

18 There are, no doubt (एव), many charming birds in the world. But, from among them, I have a great liking for the Cātakas. For, through them look-

विष्वद्रीच्या भुवनमभितो भासते यस्य भासा
 सर्वेषामप्यहमिति च यत्प्रत्ययालम्बनं यः ।
 तं पृच्छन्ति स्वहृदयगतावेदिनो विष्णुमन्या-
 नन्यायोऽयं शिव शिव नृणां केन वा वर्णनीयः ॥ १९ ॥

सेवायां यदि साभिलाषमसि रे लक्ष्मीपतिः सेव्यतां
 चिन्तायामसि सस्पृहं यदि तदा चक्रायुधश्चिन्त्यताम् ।
 आलापं यदि काङ्क्षसि स्मररिपोर्गाथा तदालाप्यतां
 स्वापं वाञ्छसि चेन्निरर्गलसुखे चेतः सुखं सुप्यताम् २०

भवग्रीष्मप्रौढातपनिवहसंततवपुषो
 बलादुन्मूल्य द्राङ्निगडमविवेकव्यतिकरम् ।

ing upwards and reminding (us) of their friend, the cloud, the indescribable ब्रह्म, called कृष्ण, comes to haunt the mind.

19 Viṣṇu. by whose all pervading lustre the universe shines all round. and who is the subject of the cognition, viz., 'I', in everyone—Him men not knowing the contents of their own hearts enquire of others! Who can describe this pitiable foolishness (or absurdity) of men?

20 If, O heart, thou hast a liking for service, then let the Lord of Laxmī be served. If thou art eager for contemplation, let Viṣṇu whose weapon is the discus be contemplated. If thou wishest to talk, then talk of the episodes about Śiva (the enemy of Kāma). And if thou thinkest of sleeping, then thou shouldst sleep happily in the boundless Bliss.

21 Meritorious men, when their bodies are much oppressed with the intensely burning sunshine of summer in the form of the World, at once violently

विशुद्धेऽस्मिन्नात्मासृतसरसि नैराश्यशिशिरे
विगाहन्ते दूरीकृतकलुषजालाः सुकृतिनः ॥ २१ ॥

बन्धोन्मुक्त्यै खलु मखमुखान्कुर्वते कर्मपाशा-
नन्तः शान्त्यै मुनिशतमतानल्पचिन्तां भजन्ते ।

तथैव मज्जन्त्यशुभजलधेः पारमारोहकामाः

सर्वं प्रामादिकमिह भवभ्रान्तिभाजां नराणाम् ॥ २२ ॥

प्रथमं चुम्बितचरणा जङ्घाजानूरुनाभिहृदयानि ।

आलिङ्ग्य भावना मे खेलतु विष्णोर्मुखाब्जशोभायाम् ॥ २३ ॥

मलयानिलकालकूटयो रमणीकुन्तलभोगिभोगयोः ।

श्वपचात्मभुवोर्निरन्तरा मम भूयात्परमात्मनि स्थितिः ॥ २४ ॥

break through the fetters forged of Indiscrimination, and, with their sins destroyed, plunge into this clear ambrosial pond of Atman, which is cool on account of Non-expectancy.

22 For liberation from the Bonds, people forge (only) fetters of action like sacrifices, etc. For gaining peace of mind, they indulge in no small thinking over the views of hundreds of sages. Yearning to land on the other shore of the ocean of Evil, they drown themselves in holy places. All this really is caused by Ignorance on the part of men who suffer under the delusion of (or, who have to wander in) the Samsāra.

23 Having first kissed the feet (of Viṣṇu), and then having embraced the ankles, the knees, the thighs, the navel and the heart, may my contemplativity(भावना) bask in the beauty of the lotus-like face of Viṣṇu.

24 May I attain that *status* in the Highest Soul (परमात्मा) which sees no difference between the breeze wafting over the Malaya and deadly poison, between

निखिलं जगदेव नश्वरं पुनरस्मिन्नितरां कलेवरम् ।

अथ तस्य कृते कियानयं क्रियते हन्त जनैः परिश्रमः ॥ २५ ॥

प्रतिपलमखिलाँल्लोकान्

मृत्युमुखं प्रविशतो निरीक्ष्यापि ।

हा हन्त किमिति चिन्तं

विरमति नाद्यापि विषयेभ्यः ॥ २६ ॥

सपदि विलयमेतु राज्यलक्ष्मीरुपरिपतन्त्वथवा कृपाणधाराः ।

अपहरतुतरां शिरः कृतान्तो मम तु मतिर्न मनागपेतु धर्मात् ॥ २७ ॥

अतिब्रह्मलङ्घनजालं मूर्ध्नि रिपुर्मे निरन्तरं धमतु ।

पातयतु वासिधारामहमणुमात्रं न किञ्चिदपभाषे ॥ २८ ॥

the lock of hair of a fascinating woman and the hood of a serpent, between a Cāṇḍālā and a son.

25 The entire world is itself transitory. Much more so is the body existing therein. Still, how greatly alas, the people are toiling here for its sake!

26 Even though it perceives many men entering the mouth of death every moment, yet why, alas, does the mind not turn away from objects of pleasure even now?

27 Let the wealth of the kingdom even now pass away from me; let sword-edges, too, fall on me. Let Yama even take away my head. But let not my mind swerve even slightly from Dharma.

28 The enemy may steadily fan a great mass of fire over my head: he may even heave a sword-edge at me. But I shall never indulge even in a grain of censure (or falsehood).

तरणोपायमप्यन्नपि मामक जीव ताम्यसि कुतस्त्वम् ।
चेतःसरणावस्यां किं नागन्ता कदापि नन्दसुतः ॥ २९ ॥

श्रियो मे मा सन्तु क्षणमपि च माद्यद्गजघटा-
मदभ्राम्यद्भृङ्गावलिमधुरझङ्कारसुभगाः ।
निमग्नानां यासु द्रविणरसपर्याकुलदृशां
सपर्यासौकर्यं हरिचरणयोरस्तमयते ॥ ३० ॥

किं निःशङ्कं शेषे शेषे वयसस्त्वमागतो मृत्युः ।
अथवा सुखं शयीथा निकटे जागर्ति जाह्नवी जननी ॥ ३१ ॥
सन्तापयामि किमहं धावं धावं धरातले हृदयम् ।
अस्ति मम शिरसि सततं नन्दकुमारः प्रभुः परमः ॥ ३२ ॥

29 Even though thou dost not see any means of crossing over (the Samsāra), yet why dost thou, O my soul, feel worried? Is it that the son of Nanda (i. e. Kṛṣṇa) will never descend upon this path of thy heart?

30 May I never come even for a moment to possess wealth which looks charming on account of the sweet buzz of swarms of bees hovering about the ichor of the flocks of rutting elephants. For, to men rolling in it (i. e. wealth), whose eyes are perplexed by the relish of wealth, the worship of the pair of the feet of Hari becomes very difficult. (Literally, the ease of offering worship at the feet of Hari fades away).

31 Why, eh, dost thou sleep unperturbed (lit. unsuspectingly) in the evening of life?—Death has almost come. Or, why, thou mayest sleep on comfortably; because mother Ganges is awake near by.

32. Why do I harass my heart by continuously running about on the earth? There is the great Lord,

रे रे मनो मम मनोभवशासनस्य
पादाम्बुजद्वयमनारतमामनन्तम् ।
किं मां निपातयसि संसृतिगर्तमध्ये
नैतावता तव गमिष्यति पुत्रशोकः ॥ ३३ ॥

मरकतमणिमेदिनीधरो वा
तरुणतरस्तसुरेष वा तमालः ।
रघुपतिमवलोक्य तत्र दूरा-
द्विषिनिकरैरिति संशयः प्रपेदे ॥ ३४ ॥

तरणितनया किं स्यादेषा न तोयमयी हि सा
मरकतमणिज्योत्स्ना वा स्यान्न सा मधुरा कुतः
इति रघुपतेः कायच्छाया विलोकनकौतुकै-
र्वनवसतिभिः कैः कैरादौ न संदिदिहे जनैः ॥ ३५ ॥

the son of Nanda, ever watching my intrests. (Lit., ever present on my head).

33 Oh my heart, why dost thou hurl me down into the pit of Samsāra while I am ceaselessly contemplating the pair of the lotus-like feet of the Chastiser of the Mind-born (Kāma)? Surely, by doing so, thy sorrow for thy son (Kāma) will not be abated.

34. "Is that (yonder one) a mountain of emeralds? Or is it a very young tamāla tree?"—Thus the doubt arose in the minds of multitudes of sages when they first sighted Rama from afar.

35 "Can this be the daughter of the Sun (the river Jumna)? No. For she is full of water. Can it, then, be the delightful lustre emanating from emeralds? No, (for) how can that lustre be so pleasing?"—

चपला जलदच्युता लता वा
 तरुमुख्यादिति संशये निमग्नः ।
 गुरुनिःश्वसितैः कपिर्मनार्षा
 निरणैर्षादथ तां वियोगिनीति ॥ ३६ ॥

भूतिर्नीचगृहेषु विप्रसदने दारिद्र्यकोलाहलो
 नाशो हन्त सतामसःपथजुषामायुः समानां शतम् ।
 दुर्नीतिं तव वीक्ष्य कोपदहनज्वालाजटालोऽपि स-
 न्किं कुर्वे जगदीश यत्पुनरहं दीनो भवानीश्वरः ॥ ३७ ॥
 आ मूलाद्रत्नसानोर्मलयवलयितादा च कूलात्पयोधे-
 र्यावन्तः सन्ति काव्यप्रणयनपटवस्ते विशङ्कं वदन्तु ।

What men residing in the forest did not at first feel these delusions about the beauty of the body of Rāma, while they were curiously gazing at it?

36 Sunk in doubts whether she was lightning dropped from a cloud or a creeper fallen from the best of trees, the thoughtful Monkey ultimately (अथ) concluded, from her heavy sighs, that she was a woman separated from her lover.

37 Opulence in the residences of wicked men, and moanings consequent on poverty in the houses of Brahmins! The (premature) death of good men, and a life of a hundred years enjoyed by those who follow the evil path!—On seeing this thy injustice, o Lord of the world, though I am blazing up with flames of the fire of anger, yet what *can* I do? For I am powerless, and thou art the wielder of great power.

38 From the foot of the mountain Meru down to the shore of the sea bounded by the Malaya mountain, let

मृद्वीकामध्यनिर्यन्मसृणरसझरीमाधुरीभाग्यभाजां
 वाचामाचार्यतायाःपदमनुभवितुं कोऽस्ति धन्यो मदन्यः॥३८॥
 गिरां देवी वीणागुणरणनहीनादरकरा
 यदीयानां वाचाममृतमयमाचामति रसम् ।
 वचस्तस्याकर्ण्य श्रवणसुभगं पण्डितपते-
 रधुन्वन्मूर्धानं नृपशुरथवायं पशुपतिः ॥ ३९ ॥
 मद्वाणिं मां कुरु विषादमनादरेण
 मात्सर्यमग्नमनसां सहसा खलानाम् ।
 काव्यारविन्दमकरन्दमधुव्रताना-
 मास्येषु धास्यसितमां कति नो विलासान् ॥ ४० ॥

all those who are adepts in the composition of poems answer fearlessly: Who else except my good self is blessed enough to hold the position of the Master of compositions (वाच्) partaking of the intense sweetness of the stream of luscious juice trickling from the interior of grapes ?

39 He is either a human beast or Pas'upati, who on hearing the poems of the lord of Pandits which are agreeable to the ears, does not shake his head (rapturously),—the lord of Pandits the nectar-like Rasa (taste or sentiment) of whose poems the Goddess of Letters herself relishes, her fingers losing enthusiasm for the while for playing on the strings of the Vīṇā.

40 O my speech, do not rush into despondency on being denounced by villains whose minds are soaked in jealousy. What graces wilt thou not place into the mouths of bees that like the juice of the lotus-flowers in the form of poems ?

मधु द्राक्षा साक्षादमृतमथ वामाधरसुधा
 कदाचित्केषांचिन्न खलु विदधीरन्नपि मुदम् ।
 ध्रुवं ते जीवन्तोऽप्यहह मृतका मन्दमतयो
 न येषामानन्दं जनयति जगन्नाथभणितिः ॥ ४१ ॥

निर्माणे यदि मार्मिकोऽसि नितरामत्यन्तपाकद्रव-
 न्मृद्वीकामधुमाधुरीमदपरीहारोद्धुराणां गिराम् ।
 काव्यं तर्हि सखे सुखेन कथय त्वं संमुखे मादृशां
 नो चेदुष्कृतमात्मना कृतमिव स्वान्ताद्वहिर्मा कृथाः ॥ ४२ ॥

विद्वांसो वसुधातले परवचःश्लाघासु वाचंयमा
 भूपालाः कमलाविलासमदिरोन्मीलन्मदाधूर्णिताः ।

41 Honey, grapes, even ambrosia itself, and the nectar of the lower lip of a beautiful woman—these may sometimes not delight some. But, alas, undoubtedly dead, even while alive, are those block-heads to whom the utterances of Jagannātha do not bring delight!

42 If, indeed, thou knowest the secret of composing poems which bear the brunt of the destruction of the pride of the sweetness of the juice of grapes which are ideally ripe and therefore dripping with juice, then, my friend, thou well mayest recite thy poem in front of persons like me. Otherwise, do not let it out of thy heart as if it were some sinful deed which thou hast committed!

43 Learned men in the world studiously hold their tongue in the matter of praising the poetry of others. Kings are reeling through the growing intoxication of the wine of amorous sports with Laxmī. As it is, in which blessed man's mouth will my mature composi-

आस्ये धास्यति कस्य लास्यमधुना धन्यस्य कामालस-
स्वर्वाभाधरमाधुरीमधरयन् वाचां विपाको मम ॥ ४३ ॥

धुर्यैरपि माधुर्यैर्द्राक्षाक्षीरेक्षुमाक्षिकसुधानाम् ।
वन्द्यैव माधुरीयं पण्डितराजस्य कवितायाः ॥ ४४ ॥

शास्त्राण्याकलितानि नित्यविधयः सर्वेऽपि संभाविता
दिल्लीवल्लभपाणिपल्लवतले नीतं नवीनं वयः ।

संप्रत्युज्झितवासनं मधुपुरीमध्ये हरिः सेव्यते
सर्वं पण्डितराजराजितिलकेनाकारि लोकाधिकम् ॥ ४५ ॥

दुर्वृत्ता जारजन्मानो हरिष्यन्तीति शङ्कया ।

मदीयपद्यरत्नानां मञ्जूषैषा कृता मया ॥ ४६ ॥

इति पण्डितराजश्रीजगन्नाथकविविरचिते भामिनीविलासे शान्तविलासः ।

tions, which out-do the sweetness of the lower lip of a celestial damsel indolent with amorousness, dance gracefully ?

44 This sweetness of the poetry of the Panditarāja is surely worthy to be respected even by the outstanding sweetnesses of grapes, milk, sugar-cane, honey, and ambrosia.

45 Śāstras have been perused; all the enjoined religious rites, too, have been observed. The prime of life has been spent comfortably under (literally, in the sprout-like palm of) the lord of Delhi. And now, Hari is being worshipped in Madhupuri, after having abandoned all desires—in everything the ornament of the tribe of good poets, i. e. Jagannātha, has done better than others.

46 This box is fashioned by me (for the safe keeping) of gems of my verses lest bastards of evil conduct should sneak them away.

NOTES

Important Abbreviations.

- Ait. Br.—Aitareya Brāhmaṇa
Bh. G.—Bhagavadgītā
Bhāg.—Śrīmadbhāgavata
Bhām.—Bhāminīvilāsa
Bhar. or Bhart.—Bhartṛhari's Niti, Śṛṅgāra, and Vairāgya-
Śatakas
Br. U.—Bṛhadārṇyaka Upaniṣad
Chh. U.—Chhandogya Upaniṣad.
D. R.—Daśa Rūpaka
Kād.—Kādambarī
Kāthak.—Kāthakopaniṣad
Kauś. Br.—Kauśītaki Brāhmaṇa
Kirāt.—Kirātārjunīya
Kum. or Kumār.—Kumārasambhava
K. G.—Kale's 'Higher Sanskrit Grammar
Megh.—Meghadūta
Mṛcch.—Mṛcchakatika
Nag.—Nāgananda
Pān.—Pāṇini's Aṣṭādhyāyī
Pra. R.—Prasannarāghava
R. G.—Rasagangādhara (N. S. E.)
Ragh.—Raghuvamśa
S. D.—Sāhityadarpaṇa
Śāk.—Śākuntala
Śīśu.—Śīśupālavadha
Vik.—Vikramorvaśīya
-

PRĀSTĀVIKAVILĀSA.

प्रास्ताविक विलास—प्रास्ताविक—Introductory. प्रस्तावः प्रयोजनं अस्य. ‘प्रयोजनम्’ (Pān. 5. 1. 109) इति टक्. This *Vilāsa* is called Introductory, presumably, because the *Bhāminīvilāsa* opens with it. At the same time it is to be noted that there is no integral connection between this *Vilāsa* and the others that follow it. Indeed, the commentator अच्युतराय does not call it प्रास्ताविकविलास, but the अन्योक्युल्लास—a title certainly more to the point, inasmuch as it carries with it a general hint about the nature of its contents. Another point to be noted in this connection is that the title, whichever of the two is accepted, of this *vilāsa*, does not conform to the uniformity which is evident in the titles of other *vilāsas*. While the subsequent *vilāsas* derive their titles from the sentiment prevailing throughout the verses contained in them, this *vilāsa*, in the first place, has no such individual sentiment predominant in it; and, secondly, the title is not therefore connected with any sentiment whatever. विलास—from the rt. लस् with वि, to shine, or to play.

Vs. 1.—मद्-Ichor. From the temples of elephants, it is said, a fluid with a very bitter smell oozes out. cf. Ragh. V.47 and 48. For the idea of rutting दिग्गजस, compare: दिग्गज इवानवरत-प्रवृत्तदानार्द्रीकृतकरः—Kād. The idea of rutting elephants seems to be a favourite one with Jagannātha: he refers to it again and again, e. g., in verses 25, 30, 58, 59 etc. करटिनः—Elephants. करट—The temples of elephants. ‘काकेभगण्डौ करटौ’—अमर. It is believed in mythology that there are eight quarter-elephants, one in each of the eight major points of the compass. Their names are: ऐरावतः पुण्डरीको वामनः कुमुदोऽञ्जनः । पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः ॥ अमर. करिण्यः कारुण्यास्पदम्—The code of chivalry forbids all—especially strong men, to lay violent hands on a female. cf. श्रीधु गोषु न शस्त्राणि पातयेद् ब्राह्मणेषु च । यस्य चान्त्रानि भुञ्जीत यत्र च स्यात्प्रतिभयः ॥ इति सन्तोऽनुशासन्ति सज्जनं धर्मिणः सदा । Mbh. 2. 41. 13, f. (Citras’ālā P. Edition); also, अवध्यां च स्त्रियं प्राहुस्त्रियग्योनिगतामपि .

असमशीलाः—The deer are timid, and, therefore, are no match for the Lord of beasts. अनुपमशिखानाम्—Exceptionally sharp; lit; whose edges are incomparable. उपमीयते अनया इति उपमा (A standard of comparison); न विद्यते उपमा यासां ताः अनुपमाः, अनुपमाः शिखाः (अग्राणि) येषां, तेषाम् । नखानां पाण्डित्यम्—Does not the expression sound rather pedantic?

Now, what strikes the reader about this opening stanza of the Bhāminīvilāsa is the absence of a मङ्गल which tradition among Sanskrit writers prescribes with a view to ensure an unobstructed completion of the work about to be composed. Cf. मङ्गलादीनि मङ्गलमध्यानि मङ्गलान्तानि च शास्त्राणि प्रथन्ते etc.—महाभाष्य. Also cf. आशीर्निमस्क्रियावस्तुनिर्देशो वापि तन्मुखम् । No doubt some read the verse माधुर्यपरमसीमा¹ etc. before this verse and probably attempt thereby to supply a benedictory stanza of the वस्तुनिर्देशात्मक type. But this verse cannot be accepted as the genuine opening stanza of the Bhāminīvilāsa, because, for one thing, neither the Calcutta edition nor the Nirṇaya Sāgar edition notices it. And, secondly, the contents of the stanza are of a very general character². Such a general and, after all, tame opening is not likely in Jagannātha—that highly self-conscious poet as we know him from the opening verses of R. G. and

1. माधुर्यपरमसीमा सारस्वतजलधिमथनसंभृता ।

पिबतामनल्पसुखदा वसुधायां ननु सुधा कविता ॥

The stanza is read as above in Rasagangādhara, p. 306.

Translation.—Poetry is nectar, indeed, on earth for it is the highest water-mark of sweetness, it is produced (like nectar which arose from the milky ocean when it was churned) by the churning of the ocean of Learning, and because it gives much happiness to the 'drinkers'.

2. The substitution of मम in place of ननु can hardly be countenanced in view of the fact that नागेशभट्ट, who was removed from Jagannātha by less than two generations, reads ननु in his commentary on this verse in the R. G.

from the concluding ones of Bhāminīvilāsa as well. The poet who is careful enough to add more than half a dozen stanzas of personal eulogistic references at the end of the Śāntavilāsa, and who avers that he has culled these verses of his together to keep them safe from literary pirates may certainly be expected not to open his ग्रन्थ merely with a verse of such dubious relevance. The characteristic opening of Jagannātha is vigorous and rather ample—both of which qualities are certainly absent in the present case.

It seems, therefore, that Jagannātha has here infringed the established tradition which otherwise he follows. Probably, this breach of tradition is to be attributed to the fact that the Bhāminīvilāsa is not an integral composition. As Jagannātha admits in the last stanza of the Śāntavilāsa, the Bhāminīvilāsa is an anthology of the verses which the poet had composed and which he wanted to preserve from plagiarists. On account of this promiscuous nature of its contents, Jagannātha does not seem to have thought it his worth while to endow the Bhāminīvilāsa with his characteristic opening verses.

Commentatorial ingenuity, however, has been too wide-awake to allow the charge of a breach of tradition to rest on Jagannātha's head. Consequently, we are told by the commentator अच्युतराय that the verse दिग्गन्ते श्रूयन्ते etc. is itself a मङ्गल of the वस्तुनिर्देशात्मक type, and, *as such*, it yields no less than three different interpretations! According to him मृगपति stands for (i) the नृसिंह incarnation of विष्णु; or (ii) परशुराम who protected the Brahmins seeking (मृग) truth; or (iii) कृष्ण who is the husband (पति) of Gopis and acts like a deer (मृगवत्पतिः) for he roams about in the forest!³ All these,

३ Read: मङ्गलपक्षे तु वस्तुनिर्देशलक्षणमङ्गलपरतया श्लेषेणार्थत्रयं ज्ञेयम् । तद्व्याख्या—मृगपतिः । अत्र अत्रहत्स्वार्थलक्षणया नृमृगपतिर्नृसिंहो ग्राह्यः । तथा चेदं प्रह्लादस्य हिरण्यकशिपुवधोत्तरं ब्रह्मादीन्यति भगवत्प्रभाववर्णनवचनम् । हे ब्रह्मा-

supported with fanciful interpretations of details, prove the commentator's knowledge and ingenuity, no doubt—but scarcely his point.

दयः, अयमपरोक्षो नृगपतिरुक्तवृत्त्या नृहरिः । इदानीमित्याद्युत्तरार्धशेषं प्राग्वदेव । एवं करटिशब्देनाप्येतद्व्यत्वेनासुरा एव ज्ञेयाः । ते तु दिगन्ते श्रूयन्ते । समुद्रपातालादिनिविष्टत्वाद्भवमानत्वेन केवलमाकर्ष्यन्त एवेत्यर्थः । तद्वत्करिणीपदेनापि कयाधू-प्रभृतयोऽसुरत्रियो बोध्याः । तथा नृगयन्त्यन्वेपयन्तीति व्युत्पत्त्या शुकपुत्रादयस्तन्मन्त्रिण एव नृगशब्दिताः । तस्माद्भगवतो नारसिंहस्य पुनः शौर्यप्रकाशने न किमपि प्रकृते पात्रमिति हिरण्यकशिपुवधादितच्चरितात्मकवस्तुव्यञ्जनेन विचित्रं तच्छौर्यैश्वर्यमिति द्योतितम् । तेन तस्य कविकर्तृकनमस्क्रियात्मकमपि मङ्गलं ध्वन्यते । तस्यास्त्वत्तोऽहं निकृष्टो मत्तस्त्वमुत्कृष्ट इति भावनापूर्वककायिकादित्रिविधप्रह्वीभावैकरूपत्वात् ॥ पक्षे 'शमो दमस्तपः शौचं क्षान्तिरार्जवमेव च । ज्ञानं विज्ञानमास्तिक्यं ब्रह्मकर्म स्वभावजम् ॥' इति स्मृतेर्मृगयन्त्यन्वेपयन्ति सदसद्वस्तु विचारयन्ति ते मृगा ब्राह्मणास्तान्पाति त्रिःसप्तवारं क्षत्रक्षपणपूर्वकं पृथ्वीप्रदानेन पालयतीति तथा । श्रीमत्परशुराम इत्यर्थः । नखानां न विद्यते खमाकाशपदवाच्यमवकाशजातं येषां ते तथा । वध्यराहित्येन निरवकाशानां शराणामित्यर्थः । ननु कुत एवमिति चेत्तत्राह—दिगन्त इति पूर्वार्धेन । करटिन ऐरावताद्यष्टदिग्गजोपलक्षिता जहत्स्वार्थलक्षणया तत्स्वामिन इन्द्रादिलोकपाला इत्यर्थः । तेषां मदमलिनगण्डत्वं तु मदजन्यस्वेदादेव बोध्यम् । एवं करिण्यः करा राजग्राह्यनियतधनभागास्ते विद्यन्ते येषां नृपाणां तेषां स्त्रिय इत्यर्थः । स्वनिहतराजरमण्य इति यावत् । तद्वन्मृगा निरुक्तव्युत्पत्त्या विचारशीला जनकादि-क्षत्रिया इत्यर्थः । इदं हि श्रीमत्परशुरामविजयोत्तरं स्वगतमेव कश्यपादिसप्तर्षिवचनम् । उक्तार्थमेवान्यत् ॥ पक्षे गोपीसान्वनार्थं भगवता प्रेषितमुद्धवं प्रति राधिकावाक्यमिदम् ॥ तथा हि । हे उद्धव, अयमस्मद्बुद्धिस्थत्वेन प्रत्यक्षः । एतेन प्रीत्यतिशयः सूचितः । मृगेति । मृगो हरिणस्तद्वत्पतिः । स यथा वन एव प्रायः क्रीडति तद्वदयं श्रीकृष्णो वृन्दावन एवास्मद्भर्ता । न तु ग्रामादौ प्रसिद्धस्तथेत्यर्थः । अस्मज्जारः । श्रीकृष्ण इति यावत् । एवं चास्मान्वधयित्वा गतस्तस्येदं वक्ष्यमाणफलमित्याकृतम् । उत्तरार्धशेषस्तु यथाश्रुत एव । तदेतत्कालावच्छेदेनास्मिन्लोके माहाग्निलासास्पदं तस्य नास्त्येवेति भावः । तदेवोपपादयति—दिगन्त इति । मदेति । मदेन मृगमदेन मलिनाश्चित्रितत्वेन श्यामा गण्डाः कपोला यासां तास्तथा । कस्तूरीकण्ठषितकपोला इत्यर्थः ।

This stanza obviously contains the figure of speech called अपस्तुतप्रशंसा. अपस्तुतप्रशंसा is a figure of speech whereby something intended to be mentioned or described is not directly mentioned or described, but only indirectly by mentioning or describing a different thing altogether, on the strength of similar characteristics, etc. cf. अपस्तुतेन व्यवहारेण सादृश्यादिवक्ष्यमाण-प्रकारान्यतमप्रकारेण प्रस्तुतव्यवहारो यत्र प्रशस्यते सापस्तुतप्रशंसा ॥—R. G. This figure of Indirect Description is possible in five different ways⁴: ! When some Particular is described through the description of a General, e. g. in vs. 75 below (कृतमपि महोपकारं etc.) the poet refers to the wicked in general, though he really intends to refer to the wickedness of some particular individual. ii. when some General is described through a Particular, e. g., in vs. 76 below (पाण्डित्यं परिहृत्य etc.) the poet means to show that good turns done to the wicked are never appreciated—they are simply wasted; but this the poet conveys through the description of an individual दुष्ट. iii. when a

एतादृशाः करटिनः करटाः पूर्वोक्ताविश्वान्निन्द्यजीविनः शतशोऽसुराः सन्ति यस्येति स तथा । अनेकदुष्टासुरचमूनायकस्य । भौमासुरस्येति यावत् । तेन स्वगृहे रोधितत्वेन तत्संबन्धिन्यः करिष्यः करशब्दितबलिग्रहणशालिन्योऽनेकराजानां षोडशसहस्रसंख्याकाः कन्यका इत्यर्थः । तास्तु निरुक्तरोधनवशात्कारुण्यास्पदं यथा स्यात्तथा दिगन्ते क्वचिद्विप्रान्ते श्रूयन्त इति यावत् । तस्मात्ता अपि न सद्यः संभोगार्हा भवन्तीति भावः । तथा मृगा मृगयन्ति राधादिगोप्युपभोग्यत्वकीर्तिश्रवणेन श्रीकृष्णमन्वेषयन्तीति मृगाः । कुब्जादिमथुरानार्य इत्यर्थः । तास्त्वसमशीलाः सामान्यवनितात्वेनातुल्यस्वभावाः खलु । तस्मात्तासु तु पुरुषोत्तमस्य भगवतः कदाप्यनुचित एव विहार इति रहस्यम् । एवं च युक्तमेवास्यास्मान्वद्भयतः संभोगस्थलराहित्यमधुनेति तत्त्वम् ॥

4 cf: क्वचिद्विशेषः सामान्यात्सामान्यं वा विशेषतः ।

कार्यान्निमित्तं कार्यं च हेतोरथ समात्मम् ।

अपस्तुतत्प्रस्तुतं चेद् गम्यते पञ्चधा ततः ॥

अपस्तुतप्रशंसा स्यात्

cause is understood from an effect, e. g. in vs. 52 below (गिरिगह्वरेषु etc.) in the last pāda it is said 'the earth will have only the female-elephants left behind', though what is really intended is 'the cub of the lion will devour you'. Here the cause is conveyed through the mention of the effect. iv. When an effect is conveyed through the mention of a cause, e. g., in vs. 51 below (स्थितिं नो रे इत्याः etc.), the elephant is asked not to stay in that forest region, for the lion, the enemy of elephants, is sleeping nearby. From this it is meant that if the lion, being awake, finds the elephant there, he will surely kill him. Here, therefore, an effect is understood from the mention of a cause; and lastly, v., when a thing is conveyed through the description of another similar thing, for instance, in the present verse (दिगन्ते etc.).

In the present verse the poet's intention is not indeed to convey the merely literal meaning. Obviously, he wishes to speak of a very powerful individual—or, probably about his own self as an unrivalled poet—who finds no worthy opponent, and disdains to massacre the innocent or the weak. Therefore, he stands superior to all, though yearning for a worthy fighter. Instead of saying all this in so many words, the author draws upon the analogy of a lion—and thus succeeds in driving his point home in an effective, though indirect, way.

As a matter of fact, almost all the verses in this *vitāsa* contain the figure अप्रस्तुतप्रशंसा and therefore mean more than what meets the eye.

The metre of this verse is शिखरिणी. रसैरुद्वैष्टिन्ना यमनसमला गः शिखरिणी ।

Vs. 2.—विकच^०-विकचानां (विकसितानां) सारसानां आलिः तस्याः स्खलद्भिः परागैः (पुष्परेणुभिः) सुरभीकृते । सुरभीकृत-A च्वि form. न सुरभि अमुरभि, अमुरभि सुरभि संपद्यमानं कृतं सुरभीकृतम्. 'अभूततद्भावे च्विः,—See Pān. 5. 4. 50. मानस—The Mānasa lake is believed to be the favourite resort of flamingoes. Cf. पश्चात् सरः प्रति गमिष्यसि मानसं तत् etc.—Vik. IV. 15., also Megh. 81. मराल—A swan.

The metre is पृथ्वी. जसौ जंसयलावसुप्रहयतिश्च पृथ्वी गुरुः ।

In this verse, the poet refers to the pangs of one who has fallen from a high position, and is constrained to live in low surroundings. A conscientious man cannot accept a change for the worse in his position with equanimity, for such degradation forces him to live among people of a lower stratum than he is used to. Compare सुखात्तु यो याति नरो दरिद्रतां धृतः शरीरेण मृतः स जीवति—*Mṛchh. I.*

Vs. 3.—The first three pādas contain various Loc. Abs. constructions. लोल—Tremulous. चकोरिगण—the cakora, male or female, is a bird which is believed to pine for the sight of the moon in order to quench its thirst with her rays. *cf.* किं चासिताक्षि मृगलाञ्छनसंभ्रमेण चञ्चुपुटं चटुलयन्ति चिरं चकोराः । *Bhām. 2. 73*; also, चकोर्य एव चतुराश्चन्द्रिकापानकर्मणि । केरव—A night-lotus. The night-lotuses open at the sight of the moon. *cf.* कुमुदान्येव शशाङ्कः सविता बोधयति पंकजान्येव—*Śāk. 5. 28.* मौनं मुञ्च.—The poet looks upon the closed lotusflowers as modest and bashful, and therefore silent. But about the time of moon-rise, they begin to bloom, i. e., to shed off their silence. मौनं मुञ्च therefore means 'to open'. The expression is pregnant, indeed. प्रस्थातुकाम Desirous to start. प्रस्थातु कामः यस्य सः. The Anusvāra of the Inf. of purpose is dropped in accordance with the dictum लुप्तेदवश्यमः कृत्ये तु काममनसोरपि । आडम्बर—A pompous show, hence, muster. 'आडम्बरः समारम्भे,—विश्व.

The metre is शार्दूलविक्रीडित. सूर्याश्विर्दमः सजौ सततगाः शार्दूलविक्रीडितम् ।

Power must be helpfully exercised. Imagination and considerateness will only embellish it, and distinguish it from savagery. *Cf.* 'Tis good to have a giant's strength; but it's monstrous to use it like a giant'.

Vs. 4.—स्पन्दमान—Oozing out. The variant स्पन्दमान means 'bubbling out'. Note the effect of alliteration in the first two pādas. मञ्जु—*Adv.*, Sweetly. निरपेक्षः—Not caring (to be rewarded). तावकीन—Thy. Formed by the addition of खञ् (ईन)

according to 'युष्मद्भस्मिन्नेरन्दनस्यं खञ्ज'—Pān. 4. 3. 1, the ādes'a navak being had by the sūtra 'दवकममकवेकवचने'—Pān 4. 3. 3.

The metre is मालिनी, ननमययुनेयं मालिनी भोगिलोकैः ।

It is not the dependants or the hangers-on that may be expected to do justice to the good qualities of their patron. There always are men with an appreciative eye, who of their own accord proclaim the merits of others, and yet expect no reward. Virtue will out—through appreciative, yet disinterested, men.

Vs. 5.—अवहेला इ—is used here in the causal sense, i. e., it is equivalent to अवहेलां गमय्, to subject to denunciation, to despise. कुटज—A kind of tree with a bitter smell, blossoming in the rainy season. It is looked upon as worthless and insignificant. तुन्दिल—with a protuberating belly, hence, bursting with. तुन्दिलस्तुन्दिभस्तुन्दी वृहत्कुक्षिः पिचण्डिलः—अमर. The metre is गीति (a modification of आर्या). आर्याप्रथमार्धसमं यस्याः परार्धमीरितां गीतिः ।

The poet warns low and ignorant people against being indifferent or discourteous, through meanness or ignorance, to great men who are held in high esteem in higher circles.

Vs. 6.—यावत्-तावत्—As long as, till. यापय-2 sing., Imp. caus. of या to go; यापय-—To pass. विरसान्—cheerless. वनान्तर-अन्यद्वनं वनान्तरम्. मिलदलimalः—मिलन्त्यः अलीनां मालाःयस्मिन् सः—About which swarms of bees hover.

The metre is आर्या.

यस्याः पादे प्रथमे द्वादशमात्रास्तथा तृतीयेऽपि ।

अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥

The cycle of fortune spares none—not even those who are habituated to a life of ease & comfort. They should somehow pass the period of adverse circumstances with faith in the future. Fortune that has frowned will smile—in the fulness of time. Patience, of course, till then ! For the idea compare विपदि धैर्यमयाभ्युदये क्षमा etc.—Bhar. 1. 63. A lso cf. विपद्यज्ञैः स्थेयम् etc.—*Ibid.* 1. 28.

Vs. 7.—In this stanza various words bear a double meaning—one referring to the well, and the other to a lowly but appreciative man to whom, in fact, the stanza is addressed. नीच—(i) Deep, (ii) Lowly, one in a low station of life. कृयाः Really अकृयाः, 2 Sing. Aor. of कृ. When a verb in the Aor. is used with माङ् (the negative particle मा), it comes to possess the sense of the Imperative, and drops the temporal augment. ‘न माङ्योगे’. अत्यन्तसरसहृदयः—अत्यन्तं सरसं हृदयं यस्य सः. Here the word रस in connection with the well means ‘water’, and हृदय means ‘the interior’. The well has much water in its interior. The second meaning applicable to the lowly man is ‘whose heart is very appreciative’. रस in this connection means the sensibility to perceive and appreciate. गुण—(i) A cord, (ii) A good quality.

The metre is गीति.

A keen sensibility to recognize and receive good qualities from others more than redeems the lowly station of life in which one may happen to find oneself.

Vs. 8.—मलिनीकृ—To render dirty, to disappoint. A च्वि form. अनभिज्ञ—अभिजानाति इति अभिज्ञः न अभिज्ञः अनभिज्ञः, ignorant. परिणत.—Matured, ripened. मार्मिकाः—मर्माणि जानन्ति इति मार्मिकाः, those who know the essence.

The metre is गुष्पिताग्रा. अयुजिनयुगरेफतो यकारो यजि च नजौ जरगाश्च गुष्पिताग्रा।

There will be not a few in the world who busy themselves with sniffing at men whose real greatness they cannot understand. One should not mind their croakings. Greatness or beauty shall ever have its connoisseurs—the only persons whose opinion should carry.

This verse and verse 4 above are in the same vein though there is a subtle distinction in the scope of their meanings. In verse 4 the poet looks upon the bees with scant regard, while there in this verse he invests them with a dignity of their own.

Vs. 9.—अमन्द—Ample. अनायिषन्—3 pers. Plu. pass. Aor. of नी. Construe the latter half of the stanza thus: हा तेन मधुकरेण कथं खलु कुटजे ईहा तेने । तेने—3 per. sing. pass. Perf. of तन्—to extend. ईहा—Longing.

The metre is आर्या.

Can those who know better be so fallen as to stoop low, and insult their own knowledge & dignity ? Experience perhaps replies, yes ! This fickleness on the part of better men is deplored by the poet here. One can imagine how in the light of this stanza Jagannātha would have raised his hands in horror at Shri Kṛṣṇa for अतीव सुन्दरतमा हित्वा वज्रस्त्रीरसो यत्कुब्जां चकमे....!

Vs. 10.—मलयज—Sandal wood; here, the sandal tree. उद् + गृ 6 Conj., to vomit, to eject. परिमलोद्गारेः—With effusions of perfume.

The metre is गीति.

The large-minded overlook the wickedness of others, and even oblige their enemies. उदारचरितानां तु वसुधैव कुटुम्बकम् is literally true of them.

Vs. 11.—पाटीर—Sandalwood. 'पटाः सन्ति यस्य स पटी तन्नुवायः तद्वत् ईरयति स्वयुगानन्वत्र पटादौ स यथा प्रेरयति तद्वत्स्वनिष्ठसौरभ्यादि धर्माश्चन्दन-द्रुमादौ प्रेरयतीति पटीरो मलयाचलस्तत्र भवः पाटीरस्तत्संबुद्धावायि मलयनिलय चन्दन इत्यर्थः । -अच्युतराय. पटीयान्-अतिशयेन पटुः very clever. उरीकर्तुम्—to imbibe, to adopt. परिपाटी—Mode, habit. पुष्टिं तन्—Merely means 'to delight;' the poet is obviously drawn into the use of this laboured phrase by the lure of alliteration. This satisfaction he has earned only at the cost of directness. The *mètre* is गीति.

The idea is much the same as in the preceding verse. *of* वृष्टं वृष्टं पुनरपि पुनश्चन्दनं चारुगन्धि ।

Vs. 12.—नीरक्षीरविवेक—नीरक्षीरयोः विवेकः, Distinguishing between water and milk. The swans are said to possess the power to separate milk from its mixture with water. The

well-known हंसोदकन्याय is based on this belief. *cf.* हंसो हं श्रीमादत्ते तन्मिथ्या वर्जयत्यपः । Śāk. 6. 28.

The metre is आर्या.

The responsibility of the great is great indeed. Failure or indifference to their duties will have a very bad effect upon others. If they neglect their duties, who else may not? *cf.* यद्यदाचरति श्रेष्ठस्तत्तदेवेतरो जनः । स यत्प्रमाणं कुरुते लोकस्तदनुवर्तते ॥ Bh. G. 3. 21. Kautilya's observations, राजानमुनिष्ठमानसमनुनिष्ठन्ते भृत्याः । प्रमाद्यन्तमनुप्रमाद्यन्ति ॥ (chap. 16), are equally applicable to any leader of men, enthroned or otherwise.

Vs. 13.—उपरि—In appearance. करवालधाराकाराः—करवालस्य (खड्गस्य) धारा इव (क्रूरः) आकारो येषां ते. आकार—Shape, appearance. करवाल—Who are deadly-looking like the edge of a sword. भुजंगमपुङ्गव—the best—and that means the worst—of serpents. Words like पुङ्गव, ऋषभ, व्याघ्र, etc. are used as the latter member of a compound in the sense of 'the best'. *cf.* स्युरुत्तरपदे व्याघ्रपुङ्गवर्षभकुञ्जराः । सिंहशार्ङ्गलतागाद्याः पुंसि श्रेष्ठार्थगोचराः ॥ अमर. अन्तः—At heart. द्राक्षा-दीक्षागुरवः—The preceptor initiates a novice; and he is always superior to his pupil in point of knowledge. In the same way these rare men are so kind-hearted and therefore so 'sweet' that they may well be the preceptors of grapes in point of sweetness.

The metre is गीति; but the second pāda jolts very badly towards the end, for it is defective in rhythm. It is laid down that no odd gāṇa (a unit of four mātrās) should be ज (~ ~) in an Āryā. Here, however, the rule is violated, for the seventh gāṇa is a जगण. Hence the awkwardness in rhythm. *Cf.* आर्यापूर्वार्धे 'नेह भवति विषमे जः' इति नियमादत्र च विषमे सप्तमस्थाने जगणस्य सत्त्वाच्छन्दोभङ्गद्वेषितमेतदर्यापूर्वार्धमिति ज्ञेयम् । R. G. p. 275 n.

Vs. 14.—स्वच्छन्दम्—At will. हरिदन्तराणि—The intervals between the quarters.

The metre is प्रहर्षिणीयम्, औ औ अस्त्रिदशयतिः प्रहर्षिणीयम्. The contents of this verse are identical with those of stanza 4 above,

Vs. 15.—मिहिर—The Sun. संतापमालाकुला—Oppressed with excessive heat. संतापमाला—The phrase is a man-erism. निरन्तराधिपटलैः—निर्गतमन्तरं येभ्यस्ते निरन्तरः निरन्तरगमनाद्येनां पटलैः (समूहैः)। निरन्तर—Uninterrupted. आधि—Anguish. दुस्त्याधिर्नितमीदृश्या—अमर, जीवनम्—The variant जीवनम् is not so good. जीवनं yields two meanings (i) Life, existence, (ii) Water.

The metre is शार्दूलविक्रीडितम्.

Service to others in need is praised here by the poet as a worthy ideal. Better to die and be useful to others than exist merely for one's own self. cf. पर्यायपीतस्य क्षुरेर्हिमांशोः कलाक्षयः स्वाध्यतरो हि वृद्धेः । Ragh. 5. 16.

Vs. 16.—वनङ्क A bird. रमालक्षुकुलानि—The tender sprouts on the mango-tree. त्वयि संकोचनञ्चति—When thou art thinned i. e. when thou art dried up. It is a Loc. Abs. construction. गति-Recourse, Alternative. The bees hover about the lotus-flowers in search of honey. When, however, the lake dries up, and the lotuses fade, they unscrupulously migrate to another more congenial resort—the mango-tree, as the poet says here. The bees and the birds are only casual visitors of the lake: they stay as long as it suits them. The fish, on the other hand, is a habitual dweller in the lake. Its plight certainly becomes tragic when the lake dries, for it cannot shift to any other place.

The metre is वसन्ततिलका. उक्ता वसन्ततिलका तमजा जगौ गः ।

Prosperity will bring many a friend, but few will prove loyal and abiding when adversity tries them. Yet there will ever be some who are solely dependent on us, and will have to share our misery. They are to be pitied indeed !

Vs. 17.—मा मंस्याः—Do not presume. सौरभलोभ—Greed for thy perfume. The bee has a greed for the honey of the lotus-plant. The common element sought to be denied is not सौरभलोभ, but लोभ only. महित—Respected. Unlike the bee which is selfish, the wind wafts over the lotus-plant only to minister to the delight of others.

The metre is गीति

There are men and men. One should never judge all by the same standard.

Vs. 18.—मौनं उप या—To close down. *cf.* मौनं मुच् in verse 3 above. वदान्य—Generous. सादरम्—Respectfully. आदरेण सहितं यथा स्यात् तथा. सुरतरवः—The celestial trees are the following five: पञ्चैते देवतरवो मन्दारः पारिजातकः । संतानः कल्पवृक्षश्च पुंसि वा हरिचन्द्रम् ॥ अमर. The metre is उद्गीति. आर्याशकलद्वितये विपरीते पुनरिहोद्गीतिः ।

Vs. 19.—द्विजिह्वः—A serpent. The tongue of the serpents was rent into two, it is mythologically believed, when the serpents licked the blades of *darbha* grass on which the pitcher full of nectar was deposited by Garuḍa, despite the latter's warning to them not to approach it. *cf.* Mbh., Ādi. P. सौपर्णीकाद्रवाख्यान.

The second meaning of द्विजिह्व is a double-dealer—he who speaks differently as the occasion suits him. The sandal tree, possessing as it does many good qualities, is avoided by men through fear of the deadly serpents clinging to it. Yet the sandal tree bears these serpents—which shows how noble it is !

The metre is गीति.

How magnanimous good men are to shelter even those double-dealers who attempt to bring them down in the estimation of the people ! *cf.* क्षुद्रेऽपि नूनं शरणं प्रपन्ने ममत्वमुच्चैःशिरसां सतीव ।—Kumar. 1. 12.

Vs. 20.—गाहित—from गाह् 1 A. to enter. प्रपेदे—3 pers. sing. Pass. Perf. of पद् with ग, to acquire. The metre is आर्या.

The idea is obvious: the stanza pays compliments to a good man who offers help to others. Rare, indeed, is such a magnanimous man.

Vs. 21.—अपनीतपरिमलान्तरकथे—अपनीता परिमलान्तरस्य (अन्यस्य परिमलस्य) कथा यस्मात् तस्मिन्. Which is far and away more fragrant than any other flower. धन्योऽसि—Said ironically. How absurd

and unbecoming it is for a bee who has enjoyed the juice of celestial flowers to think of transferring himself to another and, indeed, less fragrant flower ! The metre is अर्या.

The idea is the same as in verse 9 above.

Vs. 22.—नदिनी.—A river. विन्ध्यध्रुवः—विन्ध्याद् ध्रुः (जन्म) यस्याः सा विन्ध्यध्रुः तस्याः. Whose source is in the Vindhya mountain. The Vindhya mountain is one of the कुलपर्वतः and therefore sacred. cf. महेन्द्रो मलयः सद्यः शक्तिमानुक्षपर्वतः । विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः ॥ वि. पु. The river flowing from the Vindhya has a noble parentage. रथ्या—A street. The poet asks whether it is worthy of a river holy in itself and flowing from the sacred Vindhya to receive unto itself dirty street—water even while it (the river) is drying up ? The metre is उपगीति. आर्यापरार्धतुल्ये दलद्वये प्राद्वरुपगीतिम् ।

One, born in a noble family and himself endowed, besides with good qualities, should never stoop, even under adverse circumstances, so low as to live by unworthy means or help proffered by unworthy men. The idea is broadly the same as that of verse 2 above.

Vs. 23.—शूकः—A thorn. ‘शूकोऽस्त्री शृङ्गतीक्ष्णाग्रे’—अमर. बबुर—The Babbool tree, known as बाभुल in Marathi and बावल in Gujarati. The tree is all thorns with a sprinkling of tiny leaves on the branches. There is, as the poet puts it here, no attraction in the Babbool which may draw men into its vicinity: rather its thorns serve to turn them away !

One must be free from positive defects and must be endowed with good qualities before one may expect to draw the attention of others. Get nothing—but injury, is a proposition which none will countenance.

Vs. 24 —गहनम्—A forest. कलः—A sweet but, inarticulate sound; here, the cooing of the cuckoo. ‘मधुरास्फुटे कलः’—अमर. साजात्यम्-समाना ज्ञातिः सजातिः तस्या भावः साजात्यम्. The state of having

a common genus; belonging to the same class. The crows, cruel by nature, consider the tongue-tied cuckoo to be one of their own kind, for they are misled by the identical colour and shape. The cuckoo's warble, however, is distinct from that of the crow. Hence, the warning which the poet gives to the cuckoo. The metre is गीति.

One should never display one's good qualities before wicked men, for that will only provoke them to persecution.

Vs. 25.—सुषमा—Excellence. 'सुषमा परमा शोभा'—अमर. जीवजातम्—All beings. 'जातिजतिं च सामान्यम्'—अमर. आर्तिः—Trouble, distress. भवानीतान—The Himālaya mountain. हिमानी—Mass of snow. 'हिमानी हिमसंहतिः'—अमर. Formed from हिम—आनुक् according to 'हिमारण्ययो मंहत्वे'. Vārtika on इन्द्र वरुण भव etc. Pān. 4.10 49.

People may have sufficient reason to wonder, if great men shelter those who are notorious for their oppressive and maleficent activities.

Vs. 26.—अवज्ञासीः—2 pers. Sing. Aor. of ज्ञा with अव. For the dropping of the temporal augment see notes on Verse 7. मा अवज्ञासीः—Do not disregard. दानम्—The stream of the ichor emanating from the temples of elephants. द्विपदुर्य—The best among elephants. दुर्य—दुरं वहति इति. Formed from दुर+यत् according to 'दुरो यद्वकौ' Pān. 4. 4. 77.

The idea in this verse is the same as that in verses 5 and 18; only there is a difference in setting. Read after these two verses, this stanza appears, in spite of its own charm, rather monotonous, and the idea certainly stale.

Vs. 27.—अमरतरु—कामस्य—अमराणां तरुः, तस्य कुसुमानां सौरभस्य सेवनेन संपूर्णाः सकलाः कामा यस्य, तस्य. सौरभ—सुरभेर्भावः, Fragrance. सेवनम्—Enjoyment. पुष्पान्तरसेवा—Enjoyment of other flowers. विडम्बना—Absurdity, impropriety. cf. इयं च तेऽन्या गुरतो विडम्बना etc. Kum. 5. 70

The idea is, again, the same as in Vss. 9 & 20. Such repetitions of the same idea appear wearisome, though the

verses, read individually and independently, are charming enough. These repetitions are only to be explained by the fact that the whole of this *Viktor* is a nosegay of charming & fragrant flowers culled at different times, and then bound together.

Vs. 28.—परभुताः—cuckoos; literally, nourished by others. It is believed that the young ones of cuckoos are reared by crows who are deceived by the sameness of colour and appearance, until the young birds are discovered by the crows through the difference in their notes. Hence the cuckoo is known as *पद्भुता* or *परभुता*. *cf.* प्रागन्तरिक्षगमनात्स्वमपत्यजातमन्यैर्द्विजैः परभुताः खट्वेनोदयन्ति । Śāk. 5. 22. विटपिन्—A tree. उपमा—A standard of comparison; उपमीयते अनया इति.

The idea is literally the same as that in verse 20 above.

Vs. 29.—Construe : नालाकारं भीनमानौ निद्रावे अस्य तरोः या पुटिः अल्पैरपि तोयैः भवतः कर्णया व्यरचि सा विश्वतः वारां धारासारां विकिरता प्रावृषेण्येन वारिदेन जनयितुं शक्या किम् । व्यरचि—was arranged, managed. 3pers. sing. Aor. pass. of रच् with वि. प्रावृषेण्य—Belonging to the rainy season. प्रावृषि भवः प्रावृषेण्यः । formed according to 'प्रावृष एण्यः' Pān. 4. 3. 17. वारं n—Water. धारासार—A copious shower of rain. 'धारासंपान आसारः'—अमर. *cf.* अयमपि पटुर्धारासारो न बाणपरंपरा ।—Vik. IV. I. वि+क्व 6 conj.—to scatter. विश्वतः—In all places. The suffix तस् is used here in the sense of the Loc. *cf.* प्रयुक्तमप्यस्त्रमिनो वृथा स्यात् । Ragh. II. 34 where—on Mallinātha remarks: सार्वविभक्तिकस्तसिः.

The metre is मन्दाक्रान्ता. मन्दाक्रान्ता जलधिषड्गैर्भौं नतौ ताद् गुरु चेत् ।

Help however small, rendered in the nick of time is far more effective than assistance lavishly offered when the moment of necessity is passed. The poet has a fling at the patrons who would help—but not in time of need. Compare the words, and note the biting sarcasm, of Dr. Johnson in his famous letter to Lord Chesterfield—“Is not the patron, my lord, one who looks with unconcern on a man struggling for life in the water, and, when he has reached ground, encumbers him with help ? ”

Vs. 30.—विवेकविकलः—Indiscriminate, lit., lacking the discriminating faculty. नूनम्—Surely. 'नूनं नर्केऽर्थनिश्चये'—अमर. रसा—The earth. नीरसा—निर्गतः रसः यस्याः सा. Moistureless, dry. वात्या—A whirl-wind. धन्वन्—A barren piece of land, desert. अमृत—Water 'पयः कीलालममृतम्'—अमर. कुतोऽप्याविष्कृतो वेधसा—cf. द्वीपादन्यस्मादपि मध्या-दपि जलनिधेर्दिशोऽप्यन्नात् । आनीय इदिति वदयति विधिरभिमनमभिमुखीभूतः ॥ Rat. 1.

The metre is शार्दूलविक्रीडितम्.

The worst conspiracy of circumstances against one may be set at naught, and the individual rescued, by the Divine Disposer. Contrast this verse with verse 3 above. Apparently, in these verses the poet does not express his conclusive-cut & dry-opinion. He only treats his themes in the light of varied experience.

The poet seeks to pay compliments to a man who renders help when the circumstances are threatening & gloomy.

Vs. 31.—स्थेयम्—Stability. Derived from स्थिर+the affix इमनिच् (वर्णदृढादिभ्यः ष्यञ्च—Pān. 5. 1. 123.) before which, however, स्थिर is changed to स्थ according to the Sūtra 'प्रियस्थिर' etc.—Pān. 6. 4. 157. स्थेयानं धा—To stand firmly. गलद्दानो...कदम्बाः—गलतः दानस्य (मदोदकस्य) उद्रेकेण (बाहुल्येन) भ्रमन्ति अलीनां कदम्बानि येषु ते. On whom throngs of bees are swarming on account of the copious flow of ichor. लुटन्मुक्ताभरे—लुटन्तः मुक्तानां भाराः यस्मिन्—In which heaps of pearls are lying about. It is believed that excellent elephants have pearls in their कुम्भस्थल. So it is possible that the entrance to the lair of the lion should be scattered over with pearls from the temples of elephants killed by him. cf. पदं तुषारमृति घौतरक्तं यस्मिन् दृष्ट्वापि हतद्विपानाम् । विदन्ति मार्गं नखरन्ध्रमुक्तैर्मुक्ताफलैः केम-रिणां किराताः ॥—Kumar. 1. 6. शिवशिव—An ejaculation of pity mixed with grief. शिवा—A she-jackal. The jackals are looked upon as inauspicious animals, for they are wont to romp about in waste & deserted places. cf. निशाग्र भास्वत्कलत्रपुराणां यः संचरोऽभूद-मिसारिकाणाम् । नदन्मुखोत्काविचिन्तामिषाभिः स बाह्यते राजपथः शिवाभिः ॥ Ragh. 16. 12.

The metre is शिखरिणी. रसै रुद्रैश्चिच्छन् वननस्तमला गः शिखरिणी ।

What vicissitudes the ever-revolving wheel of fortune brings about! The place, which even the mighty would tremble to approach, may in course of time be confidently haunted by even insignificant beings. The glory of the great goes with them. Compare प्रातः कवचमहो महान्त वृत्तिः etc.—Bhar., 3. 37.

Vs. 32.—प्रेमन्—Affection. Derived from प्रिय + इमनिच्, like स्वेमन् in the last verse. अकृत-3 pers. Sing. Aor. of कृ Atm. द्राक्—At once. 'द्रङ्गु सपदि द्रुन्म्'—अमर. इङ्कार—Humming sound. The metre is शिखरिणी.

The good never expect any consideration for their goodness. To them, goodness is its own reward. cf. verse 74 below.

Vs. 33.—बन्धनट्टम्—Firm with masonry-work. बन्धन—Stone-platform usually built round the trunk of a tree in order to ensure its preservation. मांसलाः—Stout, full of sap. Formed from मांस + लच् according to 'सिन्मादिभ्यश्च'—Pān. 5. 2. 97. 'बलवान् मांसलोऽसलः'—अमर. दुर्ग-दुःखेन गन्तुं शक्यते इति. Accessible with difficulty. मनाङ्क—A little, somewhat. स्वान्तम्—The heart. 'स्वान्तं हृन्मानसं मनः'—अमर. आधिज्वर—Feverish anxiety. ज्वालालीबलभीषवन्—ज्वालानामालयः (पङ्क्तयः) तामिः बलभीषवन्—Engulfing by means of the mass of flames. वस्मरः—Devouring. Derived from वस् to eat + क्मरच्. 'सुवस्वदः क्मरच् ।'—Pān 3. 2. 160.

The metre is शार्दूलविक्रीडितम्.

Happiness in the world is not unmixed. Just as a forest conflagration might at any moment swallow up a tree, however secure it may otherwise be, so also Kāla may at any time wipe out a man, ever so securely placed & apparently happy. cf. "And our sweetest laughter with some pain is fraught"—Shelley, *Sky-lark*.

Vs. 34—करः—A ray. द्रावीयसः—Acc. plu. of the comparative of दीर्घ masc. करका—Hailstone. तत्कं प्रति ब्रूमहे—Before whom shall

we complain ? चातक—is a bird that cannot drink water from ordinary reservoirs. In order to quench its thirst, it has to depend on rain-water; hence the cātaka is described by Sanskrit writers as continuously appealing to the clouds in the sky to pour down showers of rain. cf. अन एव दिव्यरसाभिलाषिणा भवता चातकव्रतं गृहीतम् ।—Vik II. Read the following well-known verse from Bhartṛhari : रे रे चातक सावधानमनसा मित्र क्षणं श्रूयतामम्बोदा बहवो वसन्ति गगने सर्वेऽपि नैतादृशाः । केचिद्दृष्टिमिराद्रयानि वसुधां गर्जन्ति केचिद्दृष्ट्या यं यं पश्यसि तस्य तस्य पुरतो मा ब्रूहि दीनं वचः ॥ नी. श. 51.

The metre is शार्दूलविक्रीडितम्.

What callousness—or cruelty, shall we say ?—characterizes the man of plenty who, knowing indeed that there are those who are entirely dependent on him and are some-how passing their days of adversity in the hope of help from him, gives to them, not bread, but stones !

Vs. 35.—द्वदहन०—द्वस्य दहनः, तस्य जटालानि ज्वालानां जालानि (समूहाः), तैः आहनाः, तेषां द्वदहन...हनानाम्. द्व—A forest, जटाल—confused, entangled. formed from जटा+the तद्धित् affix लच्; मिथ्या-दिभ्यश्च 1—Pān. 5. 2. 97. म्लायताम्—Gen. plu. of Pres. part. from म्ले to In fade, the first two pādas, there is the Gen. Absolute construction which is used for showing disregard or contempt. ‘ वष्टी चानादरे ! ’—Pān. 2. 3. 38. The meaning is: In spite of the trees which are drying for want of water etc. शैल—A hill. cf. शिलोच्चय in Ragh. 2. 34. नावकीन—Thy. For grammatical notes *vide* notes on vs. 5 above.

The metre is मालिनी.

Men intoxicated with the wine of wealth are indiscriminate in their generosity. They lavish their assistance on unworthy persons, while others really deserving it are simply ignored. ‘Be generous’ would be an incomplete commandment, it should rather read, ‘Be generous where generosity is due ; cf. ज्वलन्तं वह्निमुत्सृज्य नहि भस्मनि ह्वयेते ।

Vs. 36.—हन्त—अनुकम्पायाम्. showing pity. विश्वार्ति०—विश्वस्य (जगतः) आर्तेः (पीडायाः) वारणाय समर्पितं जीवनं (उदकं जीवितं वा) येन सः ; Who

has laid down his life (or has sent down water) for the sake of removing the distress of the world. Though the cloud may thunder, yet it is the cloud that sends down rain, and refreshes everything.

The metre is वसन्तिलका.

At times benevolent people may appear harsh, but this need not blind one to their lavish munificence. Their harshness is only apparent. cf. verse 14 above and Vs. 122 below.

Vs. 37.—लोकोत्तर—Uncommon. दिग्बुद्धनाङ्गमना—दिश एव अङ्गनास्तासां अङ्गणानि मना. The sandalwood is well-known for its fragrance and cooling effect. निगिरिनि—swallows; from नि + गृ 6 conj. उज्ज्वन्ती—Emitting. गरलज्वला—Burning poison. The venom of the snakes should have an acidic effect on the bark of the sandal tree.

Sometimes many good qualities are obscured or negated by a conspicuous defect. It may be well to recall, in connection with this verse, Kālidāsa's observation that one fault or defect will be drowned in a host of good qualities, एको हि दोषो गुणसंनिपाते निमज्जतीन्द्रोः किरणोऽप्यवदुः । Kumar. 1. 3., and the stinging retort which this observation evoked from another pandit, एको हि दोषो गुणसंनिपाते निमज्जतीन्द्रोऽसि यो वभाषे । नूनं न इष्टं कविनापि तेन (also hinting कविनापितेन) दास्यदोषो गुणरशिनाशी ॥ Obviously, Jagannātha subscribes to the latter view in general, as can be seen from this stanza and from Vs. 77 below.

Note how one and the same fact offers a variety of approach to a thinking mind. In a preceding stanza (no. 19) the poet emphasised the magnanimity of the sandal tree which bears serpents even though they vomit poison; while here the same (magnanimous) action is looked upon as undoing all the other merits of the sandal-tree.

Vs. 38.—अपेक्षा—Expectation. दाक्षिण्यम्—courtesy, civility; संगति—Attachment.

The stanza refers to the habit of noble men who are ever busy alleviating the misery of others without caring for any

consideration, or courtesy, affection or friendship from them. *Cf.* एते सत्पुरुषाः परार्थवटकाः स्वार्थान्परित्यज्य ये । *Bhar.* 1. 75.

Vs. 39.—The stanza is addressed to a lotus-flower. हरिहस्ते निवसन्—The god Viṣṇu holds a lotus-flower in one of his four hands; in the other three he holds शङ्ख, चक्र and गदा. निवासः पद्मायाः—The abode of the goddess Laxmī. पद्मालया is one of the many names of Laxmī. द्विजोत्तम—The best among birds. द्विज-द्विजयते इति. The birds are twice born: once, when the mother-bird lays the egg, and secondly, when the hatched egg bursts and the youngling comes out.

The lotus flower is well-born, well connected, has personal charms and seductive fragrance. The coping stone of the arch of these good qualities will be placed if the lotus-flower cherishes affection for the best of birds—the swan.

The metre is शिखरिणी.

Vs. 40.—साकम्—Together with. अर्कविम्बोपमाः—अर्कस्य विम्ब उपमा येषां ते—Resembling the disc of the Sun. नीरचराः—Aquatic animals. नीरे—As the verse is addressed to the ocean of milk, we should have expected क्षीरे in place of नीरे. However, नीरे is used in the general sense ‘of the contents of the ocean.’ The poet uses the word नीरचर (and not क्षीरचर) in order to show that animals haunting the milky ocean are little better than the hideous monsters of the watery ocean. क्षीरार्णव—is one of the seven oceans known in mythology. *cf.* क्षीरोदो लवणोदश्च दध्योदश्च वृत्तोदकः । स्वादूदकः सुरोदश्च नथैवेक्षुरसोदधिः ॥ वायुपुराण. नागयण—The god Viṣṇu. He rests himself on the Śeṣa in the milky ocean. The word is derived as follows : नरस्य इमाः नाराः, नाराः अयनं यस्य स नारायणः । *cf.* आपो नारा इति प्रोक्ता आपो वै नरस्तनवः । ता यदस्यायनं पूर्वं तेन नारायणः स्मृतः ॥ *Manu.* 1. 10. भगवान्—possessing the six attributes constituting भग; hence, divine. *cf.* ऐश्वर्यस्य समप्रस्य धर्मस्य यशसः श्रियः । ज्ञानवैराग्ययोश्चैव षण्णां भग इतीक्ष्णा ॥ प्रौढि—Greatness. formed of प्र + ऊढ, the Vṛddhi being had according to the वार्तिक ‘प्राद्वहोढोढ्येवैष्येष्टु’.

The metre is शार्दूलविक्रीडितम्.

The poet expresses the dilemma : whether to praise a great man for his good qualities, or to despise him for his bad traits, both of which he, like all others, possesses. Preference to either would betray partiality or prejudice; overlooking or accepting both only shelves, not solves, the question. A knotty problem indeed ! (though, it must be admitted, very few will fail to make up their minds *in practice*).

Compare : इतः स्वपिति केशवः कुलमितस्तदीयद्विषा—

मितश्च शरणार्थिनः शिखरिणां गणाः शेरते ।

इतोऽपि वडवानलः सह समस्तसंवर्तके—

रहो विततमूर्जितं भरसहं च सिन्धोर्विदुः ॥Bhar. 1. 77.

Vs. 41.—किम् used with a noun in the Instrumental means ' what's the use of ? ' अभ्रायित—Dark & glossy like a cloud. Lit. acting like a cloud. अभ्रमिवाचरति इति अभ्रायते, according to ' कतुः क्यङ् सलोपश्च । '—Pān. 3. 1. 11.

What is the good of abundant possessions if the possessor cannot help the needy therewith ?

Vs. 42.—इयती—This much. आर्तानाम्—Of the thirsty. आर्त—Afflicted. The third pāda contains a Loc. Abs. constr. अङ्गार—Cinder. The sun throws rays as scorching as cinders.

The metre is शिखरिणी.

Help others while yet you can. The wheel of fortune keeps on turning : one never knows when circumstances will change for the worse.

Vs. 43.—उरीकरोषि—The rt. कृ conjoined with the adverbs उरी, उरी & ऊरी means ' to accept. ' रोषमुरीकृ—To get angry. अर्थिन्—A supplicant. The cloud takes water from the ocean, cf. Ragh. 13-14. Is it not surprising, therefore, that the sea should receive the rain—water sent down by a ' beggar ' (the cloud) whom he had himself helped ?

The metre is मालभारिणी. सप्तजाः प्रथमे पदे शुक्लचेत्सभरा येन च मालभारिणी स्यात् ।

True greatness consists, not in being *magnus* (great) but *magnanimous* (large-hearted).

Vs. 44.—वर्षानदी—A river depending on the rains for its flow. स्रोतस् n.—The current. तरङ्गमङ्गान्—Curling waves. It ill becomes an autumnal river to display its waves arrogantly before the ever-flowing and mighty Ganges.

The metre is उपजानि. It is a mixture of इन्द्रवज्रा & उपेन्द्रवज्रा. स्यादिन्द्रवज्रा यदि तौ जगौ गः उपेन्द्रवज्रा जतजास्तनो गौ । अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजानयस्ताः ॥

How audacious for an upstart with a precarious smattering to assume superior airs and attempt defiance of those sedate minds which, to everybody's knowledge, are far and away beyond him ! cf. verse 71 below where the poet expresses the same idea, but with biting sarcasm and resounding sneer.

Vs. 45.—पौलोमी—पुलोमः अपत्यं स्त्री. The daughter of Puloman. पौलोमी means the wife of Indra. गीर्वाणाः—Gods. धूमिरुह—A tree. आघ्रातसमुज्झितानि—पूर्व आघ्रातानि पश्चादुज्झितानि. According to 'पूर्वकालैक etc.'—Pân. 2-1-49. आजघ्नरे—3rd pers. plu. perf. pass. of घ्रा with आ. माध्वीकम्—Honey. लोभं अञ्च्—To become greedy. In the context, it means, 'to guard jealously.'

The metre is शार्दूलविक्रीडितम्.

The idea is already found in verses 5, 18, and 25 above.

Vs. 46.—मृणालपटली—A large number of lotus-stalks. पटली-समूहः. The lake provides the swan with shelter, food and drink. The swan, on his part, should think of some way for repaying the obligation.

The metre is वसन्ततिलका.

One may relish the good turns done by others. But one must know that these create obligations which must be repaid.

Vs. 47.—कुसुमाकर—Spring. Literally, the store of flowers. cf. मासो नु गुष्पाकरः । Vik. 1. 8. उल्लसन्मञ्जरीपुञ्ज—In the bunches of the opening sprouts. मञ्जुल—Sweet. मञ्जुलमुज्झितानि etc—Thou

feasted thyself, humming sweetly all the while. गुडिजनानि रचयन्—A mannerism, the mango-trees blossom in spring, & the bees have a merry time. cf. न हि प्रकुलं सहकारमेव वृक्षान्तरं काङ्क्षन्ति वदुर्दाली । Ragh. 6. 68; Also मद्यः प्रवालद्विजमचारपेव नीने समानि नवचूनवाये । निवेशयामान मधुद्विजमचारणीव मनोभवस्य ॥ Kumar. 3. 27. अद्य—कुटुमाकरापाये । After Spring has come to an end. रसालशाखिन्—The mango-tree. कृशां दृशां अञ्च्—To fall into straitened circumstances. चञ्चरीक—A bee. त्वत्—Abl. Sing. of युष्मद्. अन्य governs the Abl. according to the Sūtra ‘अन्यारादितरर्णे etc.’—Pān. 2. 3. 26. If the bee, that has basked in the plenty which the mango-tree offers in spring, chooses to leave the tree when its efflorescence is at an end, and transfers his attentions to other trees, it only bespeaks his unmitigated meanness.

The metre is शाङ्खलविक्रीडिनम्.

Mean & selfish persons flock around us in our prosperity, but in adversity they leave us unceremoniously.

Vs. 48.—स्त्रीगण—A flock of female deer. गुरुगर्वं—गुरुणा गर्वेण निमीलिते अक्षिणी यस्य सः, with eyes blinded with great pride. कृष्णसार—A black buck. कलच्—To count, to note. मुक्तामयी—Full of pearls. The affix मयच् shows abundance. ‘तत्प्रकृतवचने मयच्’—Pān. 5. 4. 21. विहारवस्तुधरा—Sporting ground.

The metre is वसन्ततिलका.

In the exaltation of the moment, one should not lose sight of one's limitations. He who ignores this rule only courts disaster.

Vs. 49.—जठरज्वलनज्वलता—Who is being consumed by the gastric fire i. e. who is frightfully hungry. अपगनशङ्कुम्—Fearlessly. It is an *adv. comp.* हरिणाली—A herd of deer. Note the alliteration in the second half of the stanza. करिणामरिणा—cf. मत्तेभेन्द्रविभिन्नकुम्भेकवलप्रासैकवद्धस्पृहः (केसरी) । Bhar. 1. 29. The lion is the enemy of elephants; how can he kill the innocent insignificant deer ? cf. सिंहो जम्बुकमङ्कमागतमपि त्यक्त्वा निहन्ति द्विपं सर्वः कृच्छ्रगतोऽपि वाञ्छति जनः सत्त्वानुरूपं फलम् ॥ Bhar. 1. 30.

The idea of this verse is contained in the line from Bhartṛhari (सर्वः कृच्छ्रगतोऽपि etc) just quoted above. Men of dignity and self-respect never stoop low, come what may.

Vs. 50.—मिन्नकरि...बलिभिः—मिन्नाः (विद्राविताः) च ते करिणः, तेषां कुम्भेभ्यः विस्त्रलतां मौक्तिकानां अवलयः (पङ्क्तयः), तामिः। अश्विना—Adorned.

The metre is रथोद्धता. राजराविह रथोद्धता लग्नौ. Great or brave men would never choose to speak about their greatness or bravery before ordinary—and for aught we know, unknowing—men.

Vs. 51.—स्थितिं वा—To stand, to stay. श्रेणी—A herd. जटिला—Tangled, thickly intertwined. Formed from जटा+इलच् according to लोमादिषामादिविच्छादिव्यः शनेलचः। Pān. 5. 2. 100. कुम्भिन्—An elephant. खरनखर—ग्रामः—खरैः (तीक्ष्णैः) नखरैः (नखैः) विद्राविताः महतां गुरूणां च प्राण्यां (अश्मनाम्) ग्रामाः (समूहाः) येन सः। He who has broken a number of great & heavy stones with his sharp talons. The elephant is warned lest, in his intoxication, he wanders into the haunts of the lion—the enemy of elephants.

The metre is शिखरिणी.

The idea is the same as in verse 48 above.

Vs. 52.—गह्वर n.—A cavern. गुम्फित—Filled with. गजराज-पोत—The young one of a mighty elephant. स्तनं धयः—A child sucking at the mother's breast. स्तनं धयतीति स्तनं धयः. 'नासिका-स्ननयोर्धर्मधिदोः (Pān. 3-2-29) इति खड्ग'. करेणुपरिशेषिता—करेणव एव परिशेषिता यस्याम् सा. With only the female elephants left behind. If the cub of the lion wakes up, he will kill the proudly wandering elephant, so that only female elephants will be left behind. भवितुः—3rd pers. sing. 1st fut. of भू.

The metre is मञ्जुभाषिणी. सजसा जगौ भवति मञ्जुभाषिणी.

The idea is the same as in verses 48 and 50.

Vs. 53.—निसर्गात्—By nature. तरुकुलसमारोपसुकृती—नरूणां कुलानि, तेषां समारोपे सुकृती (सुकृन्मस्यास्तीति). Who has the art (lit. good action) of planting trees well. The commentator अच्युतराय takes

सुकृन् in the sense of पुण्य and explains : सनारोपः सम्यक्तन्मकलपर्यवसा-
यित्वेनारोपोऽत्रापस्तेन यत्सुकृन् पुण्यं तदस्यस्तीति तथा सद्बुद्धारोपणपुण्यवानित्यर्थः ।
कृती—Expert, or experienced. वकुलमपि—अपि is used to show
that the gardener, experienced as he was, planted the fragrant
Bakul plant in an odd corner of the garden without bestowing
any thought upon it. कोणान्तरगनः—Stationed in the interior of
a corner. जगज्जालम्—The whole world. कुसुम etc.—कुसुमानां ये
भरः (समूहः) तस्य सौरभ्येण (परिमलेन) भरितम्.

The metre is शिखरिणी.

Vs. 54.—यस्मिन् खेलति—Loc. Abs. consr. खेलति. *v. l.* वेहति
from वेल् 1 P. to go, to move about. परिचलत्कल्लोलकोलाहलैः—By
the roar of great surging billows. कल्लोल—A great wave. महत्क-
ल्लोलकल्लोलौ। अमर. मन्थाद्रिः—The churning mountain *i. e.* मन्दराचल.
The gods and the demons once churned the ocean for the sake
of ambrosia, making the Mandara mountain the churning
handle. मन्थाद्रिभ्रमणभ्रम—The delusion (भ्रम) that the Mandara
mountain was again set in action. When this great fish (राघव)
played about, it created such a terrific noise of the heaving
waves that it appeared that the Mandara mountain was churn-
ing the womb of the ocean again. हरिदन्तावलाः—Quarter-ele-
phants. दन्तावल—An elephant. ‘दन्ताशिखात् संज्ञायाम्’ (Pān. 5-2-
113) इति बलच्. The variant हरिद्यूयाधिपाः may mean either (i)
quarter-elephants; हरित्=दिक् & यूयाधिप—Lord of the herd *i. e.* an
elephant, or (ii) हरितां यूयं तस्य अधिपाः इन्द्रादयो लोकपालाः. The
guardians of the quarters, like Indra and others. तुङ्ग...कोविदः—
तुङ्गानां (महताम्) निमिङ्गलानां अङ्गानि, तेषां कवलीकारस्य (भक्षणस्य) क्रियायां
(विधौ) कोविदः. Well-versed in the art of swallowing the bodies
of large fish. Large fish are known to devour small ones.
cf. उत मत्स्य एव मत्स्यं गिलति। Śat. Br. 1-8-1-3. This phenomenon
has given the well-known मात्स्यन्याय to the science of
politics. क्रोड-chest. कस्य क्रौडे—Where? On whose breasts? केलि-
कलहः—Love-quarrel. राघवः—A very large fish, a sea-monster.
cf. निमिङ्गलगिलोऽप्यस्ति तद्विलोऽप्यस्ति राघवः।

The metre is शार्दूलविक्रीडितम्,

The great move in the company of the great. They cannot associate themselves with ordinary men.

Vs. 55.—क्रियत्—Some portion. तुषारादिभिः—By people oppressed with cold. Some portion of the forest was cut down by men to warm themselves with fire & ward off the cold. शिष्टम्—अवशिष्टम्. What remained. ललिता—charming.

The metre is शार्ङ्गलविक्रीडितम्.

If misfortune is to befall us, it shall come any way. Though the charming clove-creeper discharging its fragrance all round could survive the ravages of wild elephants, men gathering fuel, and even the scorching sunshine of summer, yet ultimately it was consumed by the forest-fire! It was spared one misfortune only to fall into another.

Vs. 56.—स्वलोक—The heavenly world. शिखामणिः—The crest-jewel. सुरनरग्राम—All the celestial trees. For the names of the celestial trees, see notes on Vs. 18. धामन्—Abode. सुरनरग्रामस्य धामाद्भुतम्—For the idea see verse 45 above. पुरुहूत—Indra. पुरुहूत means 'invoked by many' or 'called in many places'. It is a Vedic epithet of Indra. The second pāda means: Indra and his wife must have done many good deeds; hence they have possessed the excellent नन्दन garden. It is an emphatic way of suggesting the excellence of the Nandana garden. सहृदय—Wise men; those who have thy good at heart. खाण्डवरङ्गताण्डवनटः—खाण्डवमेव रङ्गः, तस्मिन् ताण्डवे (उद्धतचृत्ये) (पटुः) नटः—The actor skilled in dancing wildly on the stage of the Khāṇḍava forest. The reference is to the God of fire who burnt the whole of the Khāṇḍava forest with the help of Kṛṣṇa and Arjuna. See Mahābhārata, Vana Parvan. वैश्वानरः—Fire god. The word is thus explained by Yāska: विश्वात् नरान् नयतीति, or विश्व एनं नरा नयन्तीति.

The metre is शार्ङ्गलविक्रीडितम्.

The idea is broadly the same as in verse 33. Worldly happiness is not ideal i. e., free from all dangers. There is always an Enemy lurking behind all happiness.

Vs. 57.—व्यापृति *f.*—Business. मत्तः—From me. Formed by the addition of त्त् in the sense of the Abl. 'पञ्चम्यास्तसिद्धः ।' Pān. 5. 3. 7. चञ्चुकोटि etc.—चञ्चुः कोट्या (अग्रेण) विदारितं अररपुटं येन सः । Who has broken the door ajar with the tip of his beak. 'कपाटमरं तुल्ये'—अमर. The other readings in place of विदारितारपुटः are निराकृतार्गल इति (R. G.), and विपाटितारलकुटः (having thrust aside the wooden rod). मनोरथमय—Made of desires, fanciful. वारणकराकारः—Resembling the trunk of an elephant in shape. फणिग्रामणी—The leader of snakes. The parrot in the cage was treating himself to golden dreams of escape when, to his misfortune, there appeared a huge cobra inside the cage. For a similar idea, compare: रात्रिर्गमिष्यति भविष्यति सुप्रभातं भाम्बानुदेष्यति हसिष्यति पङ्कजश्रीः । इत्थं विचिन्तयति कोशगते द्विरेफे हा हन्त हन्त नलिनी गज उज्जहार ॥.

The metre is शार्दूलविक्रीडितम्.

Man proposes, god disposes. *Cf.* The best-laid schemes of mice and men Gang aft a-gley'.—R. Burns.

Vs. 58.—चाञ्चल्यजुवः—चाञ्चल्यं जुवन्तीति. Unsteady, rash. श्रित-नगाः—Settled under trees. कङ्कोलमालाकुला—Undulating with rows of waves. अम्बुधिकामिनी—A river. Vide Ragh. 13. 9. उच्छल-इन्दु etc—उच्छलतः अम्बुनः निर्भरस्य महान्तश्च ने आवर्ताः (भ्रमाः) तैः । By the large whirl-pools in the mass of heaving water. आवर्त—A whirl-pool. स्यादावर्तेऽम्भसां भ्रमः ।—अमर. समावर्तितः—Tossed about. रसातलं यातः—Sank to the bottom i. e. was drowned.

The metre is शार्दूलविक्रीडितम्.

Men should beware of things which have ruined even great men. Fools shouldn't rush in where angels fear to tread.

Vs. 59. स्तन्यम्—Milk. स्तने भवम्, 'शरीरावयवाच्च' (Pān. 4. 3. 55) इति यत्. दृग्गन्तान् आ + घा—To direct the eyes, to look about. अयं धीरं धीरं etc.—The cub hears the deep thunder of the cloud and, believing it to be the gurgling of an elephant, feels restive. The lioness sets her young one's mind at rest.

The metre is शिखरिणी.

Qualities do not depend upon accidents like age, etc. They are, if at all, in the blood. Cf. सिंहः शिशुरपि निपतति मदमलिन-
कपोलभिसिधु गजेषु । प्रकृतिरियं सत्त्ववतां न खटु वयस्तेजसो हेतुः ॥ Bhar. 1.
38. Also तेजसां हि न वयः समीक्ष्यते । Ragh. 11. 1, and 'न खटु वयसा
जात्यैवायं स्वकार्यसहो भरः । Vik. 5. 18.

Vs. 60.—मासिक—A month old. 'कालाट्ठ' (Pān. 4. 3. 11)
इति ठञ् (इक). मध्येजठरम्—Inside the womb. जठरस्यमध्ये मध्येजठरम्.
This Adv. Comp. is formed according to 'परे मध्ये षष्ठ्या वा' Pān.
2. 1. 18. Even though the foetus in the womb of the lioness
is only a month old, yet the poet says—with exaggeration, of
course—that it is conscious of its enmity with elephants. The
idea is the same as in the preceding stanza.

Vs. 61.—वेतण्ड...पन्थिना—वेतण्डानां (गजानां) गण्डाः, नेवां कण्ठतौ
(गर्जने) यत्पाण्डित्यं तस्मिन्परिपन्थी, तेन । Who is a rival in the skill of
scratching the itch on the temples of elephants. The idea
seems to be this: The elephants know how to scratch the itch
(cf. कण्ठ्यमानेन कटे कदाचित् etc. Ragh. 2. 37. or, मायत्कुञ्जरगण्डभिन्ति-
कषणैर्भग्नम्रवच्चन्दनः । Nāg. 1. 8); but the lion also knows that.
He plants his sharp talons on the temples of elephants—scratch-
ing the itch with a vengeance!

Vs. 62.—जनिः—Birth. मधुरता—Exquisite beauty, the sweet-
ness of appearance. The beauty of the lotus-flower rivals with
that of the face of a pretty woman. अच्युतराय attempts to
explain मधुरता रामाद्वस्वर्धिनी in another way also: तव मधुरता जहत्वा-
र्यया गङ्गायां घोषः इत्यादिवत्स्वन्मधुमाधुरीत्यर्थः । रामेति । यावत्स्त्रीयुगा या रमणी-
तस्या यन्मुखं निरुक्तलक्षणया तदेकदेशोऽपरस्तत्स्वर्धिनी स्वाधिक्येन तद्विरोधिनीत्यर्थः ।
The first two lines are almost an echo of the first two lines of
verse 39. महाकविगिरां सर्वस्वम्—The 'every thing' of the speech of
great poets. All these facts make the poets seize on you
(the lotus flower) as the subject of their speech. कामस्य च—And
you are the best possession of the god of love. The lotus-flower
is one of the five flower—arrows of Madana. cf. अरविन्दमशोकं च
चूतं च नवमल्लिका । नीलोत्पलं च पञ्चैने पञ्चबाणस्य सायकाः ॥ प्रीतिं उरीकृ—To

cherish affection. मधुप—मधु पिबति इति. It means (i) the bee, or (ii) one who drinks wine, hence a vicious man.

The metre is शार्दूलविक्रीडितम्.

Meritorious persons should not conceive friendship or relation with wicked men. It is beneath them.

Vs. 63.—लीलामुकुलितनयनम्—लीलाया मुकुलिते नयने यथा स्यातां तथा । Adv. comp. with eyes playfully closed. The elephant who is at eternal enmity with the eventually ferocious lion, is starkly foolish to ignore his own perilous condition & sleep comfortably. cf. विधाय वैरं सामर्थ्यं नरोऽसौ य उदासते । कक्षे दावानलं क्षिप्त्वा शेरते तेऽभिमारुतम् ॥

Having contracted enmity with a powerful enemy, one cannot afford to be negligent.

Vs. 64.—पराञ्चन्ति—Return, prove false. याताश्चेन्न पराञ्चन्ति—cf. ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति । Uttar. I. द्विद्—An elephant.

The wise speak rarely; but when they do, they speak what they mean. सत्यप्रतिज्ञा हि भवन्ति साधवः । Mbh.

Vs. 65.—औदार्यम्—Generosity. The celestial tree is supposed to fulfil all the desires expressed before it. दानुगुरु—The best among liberal givers. अर्थिप्रवरार्थितार्पणविधौ—अर्थिषु प्रवराः, तेषामर्थितस्य (ईप्सितस्य) अर्पणविधौ. In the matter of acceding to the requests of worthy supplicants (only). विवेकः—Faculty of discrimination.

The metre is शार्दूलविक्रीडितम्.

It is good to be generous; but better to be generous to those who deserve. See notes on verse 35.

Vs. 66.—विश्वसताम्—Gen. plu of the pres. part masc. of श्वस् with वि. अपवृणः—Merciless. गृहाशयाः—Whose intentions are concealed. कति—How many. It is Nom. plu of कति, the termination being dropped according to 'षड्भ्योऽङ्'—Pān 7. 1. 22. त्वत्तुल्यकक्षाः—Of thy type. भूपानां भवनेषु etc.—A wicked man in the palace of a king is an eyesore to Bhartrihari : नृपाङ्गणगतः खलो मनसि सप्त शल्यानि मे । I. 56. The hunter is not alone in the world.

to slay trusting animals; there is many a villain moving about royal palaces, or holy places hatching his evil designs to harass good men. *cf.* मृगमीनसज्जनानां नृणजलसंनोषविहितवृत्तीनाम् । दुष्टकथा-वरपिच्छुना निष्कारणवैरिणो जगति ॥ Bhar. I. 61.

Vs. 67.—विश्वास्य—Indeclinable Abs. (*Gerund*) of the causal of शस् with वि. Having inspired confidence. नम्रतमाः—Most modest. Of course this modesty is only a mask. काश्यपि—Voc. sing. The earth, the daughter of कश्यप.

The poet complains that the earth—mark the word used, काश्यपी—is indiscriminate for she bears the good and the wicked alike. A discreet man should treat others as they deserve.

Vs. 68.—अन्या—Different, uncommon. मनसः प्रवृत्तिः—Thoughts. लोकोन्नर—Uncommon. आकृतिरार्तहृद्या—Their appearance too is reassuring to the distressed. People in distress derive solace even from their appearance. The variant for आर्त is आर्य. आर्यहृद्या—Pleasing to respectable men. दूरीयः—Comparative of दूर. गिरां दूरीयः—Far removed from words, indescribable. *cf.* मनसि वचसि काये पुण्यपीडूषपूर्णास्त्रिभुवनमुपकारश्रेणिभिः प्राण-यन्तः । परगुणपरमाणुर्नपर्वतीकृत्य नित्यं निजहृदि विकसन्तः सन्नि सन्तः कियन्तः ॥ Bhar. I. 79.

The metre is वसन्ततिलका.

Vs. 69.—महाशयचक्रवर्ती—महान् आशयो येषां तेषु चक्रवर्ती—The sovereign among the large-hearted. अकृतपूर्वम्—Unprecedented. पूर्व कृतः कृतपूर्वः न कृतपूर्वः अकृतपूर्वः नम्. कालागुरुः—Black aloes which are burnt as incense.

The metre is वसन्ततिलका.

The idea is contained in the first two pādas. Even in adversity, generous men live up to their nature.

Vs. 70.—विश्वामि etc.—विश्वस्मिन् (जगति) अभिरामाश्च ते गुणाः, तेषां गौरवेण युष्मिन्तानाम्—Those who are endowed with many good qualities loved everywhere. लोकंपुणैः—लोकं पूरयन्ति इति. which fill the world. कश्मीरज—Saffron, which grows in Kashmir. कडुता—कडु originally

meant 'pungent.' Compare the Ayurvedic term त्रिकटु which means कृष्णटी, पीपर & मरीच. While तिक्त meant 'bitter,' e. g. the taste of a green nim-fruit. In course of time the two words came to have their meanings interchanged. Now, saffron is bitter in taste i. e. तिक्त (in its original sense); and it is this bitterness which is meant by the word कटुता.

The metre is वसन्ततिलका.

For the idea of the verse, compare the Vernacular saying 'Ever a kick by a *milk*-cow may be borne with good grace'.

Vs. 71.—लीला etc.—लीलया लुण्ठिताः (हठाद्गृहीताः) शारदायाः पुरस्स महासंपन्नराः येः, तेषाम् । Those who have looted with ease the great abundance of wealth of the city of Śāradā i. e. those intellectual giants who have mastered Learning without efforts. विद्यासद्य etc. विद्यायाः सद्य, तस्माद् विनिर्गलतः कणान् दृष्णन्तीति 'मुषः । Those who steal the grains (of knowledge) dropping out of the house of Learning. पामर—An insignificant man. The poet tries to bring into bold relief the vast difference between men of genius and mere smatterers: (i) men of genius easily master any department of knowledge, while the smatterer has to toil even to get at it. (ii) geniuses forcibly acquire possession of learning; the smatterers only slyly gather up whatever they can lay hands on. Theirs, therefore, is a dubious possession (iii) The man of genius storms the *city* of knowledge; the smatterer, on the other hand, approaches a mere house. वल् 1 P—To go, to dance. अद्यश्चः—Any day. मूर्धसु पदं धा—To plant one's foot on the head of another. It is an idiomatic phrase meaning to subjugate, to overpower cf. इति शिरसि स वामं पादमाधाय राज्ञाम् । Ragh. 7. 70. शालावृकाः—Jackals. 'शालावृकाः कपिक्रोष्टृश्चानः,—अमर.

The metre is शार्ङ्गविक्रीडितम्.

Is it not a ridiculous idea that the fox could baffle the lion, or that hares could overpower elephants, or that fledgelings could suppress serpents? Well, equally ridiculous is the sight of upstarts parading their little knowledge in front of masters of Learning. cf. verse 44 above. Bhartṛhari has already laid

down the plain but golden rule for them : विशेषतः सर्वविदांसमाजै
विभूषणं मौनमपण्डितानाम् ।

Vs. 72.—पर्व-*Harsh*, अलव्वशाणोत्कषणाः—न लव्वं शाणे उत्कषणं
यैस्ते, which are not whetted on the whet-stone. The diamond is
primarily a rough-hewn dug-out stone; when it is whetted on
the whet-stone, it attains to its proper lustre and shape, and
becomes fit for use in the coronets of kings, अलव्वशाणो etc.—*cf.*
मणिः शाणोद्धीढः etc. *Bhar.* 1. 44.

The metre is उपजाति.

The way to greatness lies through discipline. The rebukes
of elders which are always well-meant act like a whet-stone
and help bring out the best in a man.

Vs. 73.—मषीपटलम्—A clot of jet. विद्युः—The moon. भजते-
न्नाम्—continuously bears. कलङ्क—The dark spots in the moon,
popularly believed to be the figure of a hare or a deer which gives
the names शशिन् or मृगाङ्क to the moon. The various views about
these spots are summed up in the following stanza: अङ्कं केऽपि
शशङ्किरे जलनिधेः पङ्कः परे मेनिरे सारङ्गं कतिचिच्च संजगद्विरे भूच्छायमैच्छन् परे ।
इन्द्रो यद्वलिनेन्द्रनीलशकलश्यामं दरीदृश्यते तत्साम्द्रं निशि पीनमन्धनमसं कुक्षिस्थमा-
चक्ष्महे ॥ पिशुनजन—The wicked.

It may appear strange that the king should maintain the
wicked; but, says the poet, there are others, too, who do the
same thing : the sandal tree bears serpents, the lamp bears jet,
and the moon the dark spots.

The metre is पुष्पिताग्रा.

Vs. 74.—अमन्दम् *adv.*—Exceedingly. अनुक्त एव—Though not
asked to do so. कैरविणीकुलानि—clusters of lotus—plants. कैर-
विणी—The lotus—plant whose flowers bloom at the sight of
the moon. *cf.* पद्माकरं दिनकरो विकचीकरोति चन्द्रो विकासयति कैरवक्रवालम् ।
नाभ्यर्थितो जलधरोऽपि जलं ददाति सन्तः स्वयं परहिते लुब्धताभियोगाः ॥
Bhart. 1. 74.

Vs. 75.—पीत्वा—Used in a double sense: (i) Having drunk
(ii) Having swallowed. A wicked man turns ungrateful i. e.

he swallows a good turn done to him. निरातङ्कः—Without hesitation, unscrupulously, प्रत्युत—On the contrary. काकोदरसोदरः—The uterine brother of the serpent. Cf. गुणायन्ते दोषाः सुजनवदने दुर्जनमुखे गुणा दोषायन्ते नदिदमिह नो विस्मयपदम् । महामेघः क्षारं पिबति कुरुते वारि मधुरं फणी क्षीरं पीत्वा वमति गरलं दुःसहतरम् ॥

Vs. 76.—पाण्डित्यम्—The status of a learned man. वन्दिन्—A bard, a court-minstrel. निगीर्य—Gerund of नि + गृ to swallow. प्रत्यवनिष्टे—Turns out, 'stands.'

The metre is शार्दूलविक्रीडितम्.

A wicked man behaves himself as long as his self-interests demand that he should. But as soon as he secures his object, he will turn ungrateful, and spurn the ladder which enabled him to reach his high position.

Vs. 77.—विस्तृज्यते—Is avoided. अपायशङ्किभिः—अपायं शङ्कितुं शीलं देवां तैः—Those who fear danger. आशीविषः—आशिषि विषं यस्य सः—A serpent.

Vs. 78.—This stanza is a good illustration of समासोक्ति, for the same details are open to two different interpretations, one of them being technical. First we take the ordinary meanings : परार्थव्यासङ्ग—परस्मै अयं परार्थश्चासौ व्यासङ्गः. Work for the sake of others. उपजहद्—Nom. sing. of pres. part. masc. of ह् with उप, to abandon. The first pāda means : He who overlooks his own interests and works for the welfare of others. Bhartṛhari would agree with Jagannātha in calling such a man a सत्पुरुष. ॐ. एते सत्पुरुषाः परार्थघटकाः स्वार्थान्परित्यज्य ये । Bhart. I. अभेदैकत्वम्—न विद्यते भेदः यस्मिन् तत्, तथाभूतं एकत्वम्. Unity which knows no difference. Phenomenal plurality is a matter of experience, yet the wise man recognizes the fundamental unity of all. Cf. तथाहि समुद्रादुकात्मनोऽन्यत्वेऽपि तद्विकाराणां फेनवीचितरङ्गबुद्बुदादीनामितरेतरविभाग इतरेतर-संश्लेषादिलक्षणश्च व्यवहार उपलभ्यते । न च समुद्रादुकात्मनोऽन्यत्वेऽपि तद्विकाराणां फेनतरङ्गादीनामितरेतरभावापत्तिर्भवति । न च तेषामितरेतरभावानापत्तावपि समुद्रात्मनोऽन्यत्वं भवति : Śāṅkara Bhāṣya on B. S. 2. 1. 13. गुणभूतेषु—May be dissolved in two ways : (i) गुणानां विकाराः गुणमयानि, गुणमयानि च तानि भूतानि गुणभूतानि । or (ii) गुणेभ्यः भूतानि (उद्भूतानि) वस्तूनि ।

The sense remains the same in both of these. गुणभूतानि means 'beings born of Guṇas'. Here there is a reference to सत्त्वं, रजस् and तमस्, the three guṇas forming Prakṛiti—from which the universe is evolved. The idea of the second pāda is : the good man realizes that behind the apparent differences in the things of the world, they are homogeneous and (metaphysically speaking) identical. ललित—Charming. उदात्तमहिमा—The variant is दातृमहिमा—Greatness peculiar to a generous man.

The second meaning refers to the Bahuvrīhi compound in grammar and describes its various essential aspects from a technical point of view. परार्थे e.c.—The Bahuvrīhi compound is formed in order to denote something not expressed by the words forming the compound Cf. 'अनेकमन्यपदार्थे'—Pān. 2. 2. 94 and the gloss on 'अन्यपदार्थे' given in the तत्त्वबोधिनी: समस्यमानपदातिरिक्तस्य पदस्यार्थेऽन्यर्थः ॥ In the case of a Dvandva Comp. both the members are equally prominent (प्रधान); in a Tatp. the second member is prominent, the first being only an appendage (उपसर्जन). In the Bah. Comp., on the other hand, neither of them is prominent, for the comp. being adjectival in character, qualifies and refers to a substantive not contained in the comp. itself. For instance the comp. शतपत्रम् consists of two words शत and पत्र. But the comp. शतपत्रम् does not denote either of these two पदs but something else which has got a hundred petals: शतं पत्राणि यस्य नत् कनलम्. Hence the Bahu. comp. subordinates its own meaning (स्वार्थ) and refers to something else (परार्थ). अभेदैकत्वं etc.—It is necessary for the formation of a Bhu. comp. that its members agree with each other in their cases when dissolved i. e. they must be समानाधिकरण. Cf. अप्रयमाविमक्त्यर्थे बहुव्रीहिरिति समानाधिकरणानामिति फलितम् । Sid. Kau. For instance, प्राप्तसुदकं यं प्राप्तादको ग्रामः । ऊढो रथो येन स ऊढरथोज्ज्वलन् etc. In these instances the subordinate words (गुणभूतस)

व्यधिकरण Bahuvrīhi is allowed only in the Gen. & Loc. Cases. 'सप्तमीविशेषणे बहुव्रीहौ'—Pān. 2. 2. 35.

viz. नातं उदकम्, रुद्रः रयः forming the Bahu. Comp. are in the same case. Hence the poet says in the second pāda, 'which continuously possesses a unity (of meaning) without difference (in the विभक्तis of the words) in the members forming the compound (सुप्रवृत्तेषु)'. Better than this, however, is the following interpretation: अभेदैकत्व means the state of unity in which all individualities are sublated. Just as various kinds of herbal juices which go to make up honey lose their individualities and give only one रस, that of मधु;† similarly in the Bahu. Comp. its various members submerge their individualities, stand as a composite whole & denote only one thing. न्वनवाद् etc.—उदात्त means the उदात्त accent. There are three accents found in the Vedas, उदात्त (High), अनुदात्त (Low) & स्वरित (Sounded). There are detailed rules governing the positions of these accents in a word. Now, according to the Sūtra, 'बहुव्रीहिं प्रकृत्या पूर्वपदम्'.—Pān. 6. 2. 1, in a Bahu. Comp. the first member retains its own natural accents i. e., the उदात्त accent in the whole compound word will be in the *natural* (स्वभावत्) position within the first member. The third pāda therefore means, 'in which the charming and important उदात्त accent shines naturally (in its natural place)'. समर्थः—Pānini lays down that compounds can be formed of समर्थ (competent) words only. 'समर्थः पदविधिः' Pān. 2. 1. 1. Hence the Bahu. Comp. must have 'competency'. Or समर्थ means, able to express the sense of unity without distinction (अभेदैकत्व). सामर्थ्यमप्येकार्थभावावबोधकतारूपं तत्रैवोक्तम् । R. G., p. 284.

Vs. 79.—वंशभवः—(i) Born in a noble family, (ii) Born in bamboo trees. गुणवान्—(i) Possessing good qualities, (ii) Having strings or wires. तुम्बीफलविकलः—Divested of the gourd. वंशभवः and गुणवान् are equally applicable to पुरुष and वीणादण्ड. It is.

† अभेदैकत्वसंख्या is thus illustrated :

दयौषधिरसाः सर्वे मधुन्याहितशक्तयः ।

अविभाग्येन वर्तन्ते तां संख्यां तादृशीं विदुः ॥ हरिकारिका.

The metre is शिखरिणी.

only the particular associations or connections of a man that make him honoured irrespectively of his noble birth or personal attainments. Extraneous circumstances more than his qualities help to make a man what he is. *cf.* प्रायेणाधममध्यमोत्तम-गुणाः संसर्गनो देहिनाम् । Bhart.

Vs. 80. अमितगुणः—Having untold qualities. रसायन—Any thing which has a vitalizing power. रसायन is thus defined: लाभोपायो हि दास्तानां रसादीनां रसायनम् ।—चरक; यज्जराव्याधिविध्वंसि भेषजं तद्रसायनम् ।—भैषज्यरत्नावली. The effects of रसायन on the human constitution are the following: दीर्घमायुः स्मृतिं मेधामारोग्यं तरुणं वयः । प्रभावर्णस्त्वरोदायं देहेन्द्रियबलं परम् ॥ वाक्मिद्धिं प्रणतिं कान्तिं लभते न रसायनात् ।—चरक. महिन—p. p. of मद् to worship. उग्र—Repellent, लज्जन—Garlic. Garlic possesses the qualities belonging to रसायन and is actually called रसायन in Ayurvedic texts. Following are the qualities of Garlic from the Ayurvedic point of view: रसेनो बृंहणी वृद्धो स्निग्धोष्णः पाचनः सरः । बलवर्णकरः मेधाहिनी नेत्र्यो रसायनः ॥—भावप्रकाश. Garlic, possessing as it does so many admirable qualities, is yet despised on account of its one defect, the repellent smell. See notes on verse 37. Note the contrast in the contents of this stanza and stanza 70.

Vs. 81.—सद्गुणः—One endowed with good qualities. पारदो रसः—mercury which has the properties of रसायन. मूर्च्छागतः and मृतः—These are references to various chemical changes to which mercury is subjected by its admixture with different herbal substances. *cf.* मलशिखिविषाभिधाना रसस्य नैसर्गिकास्त्रयो दोषाः । मूर्च्छा मलेन कुरुते शिखिना दाहं विषेण मृत्युं च ॥ गृहकन्या (i. e., कुमारी) हरति मलं त्रिफलाग्निं चित्रकश्च विषम् । तस्मादेभिर्मिश्रैर्वारान्संमूर्च्छयेत्सत ॥ रसहृदयतन्त्रम् ५-६. When mercury is thus subjected to chemical modifications, its various dangerous properties are eliminated, and it then acts as a vitalizing drug.. *Of.* मूर्च्छित्वा हरति रुजं बन्धनमनुष्य मुक्तिदो भवति । अनरीकरोति मृतः कोऽन्यः करुणाकरः सूतात् ॥ रसरत्नसमुच्चय.

Vs. 82.—चकिता—Startled. प्रान्त—The end. श्रुतिचलत् etc.—श्रुतिषु (श्रवणेषु) चलन्त्यः करोटीकोट्यः यासाम् ताः, तामिः । The young devil-girls wore skull-bones as ornaments in their ears. These

skull-pendants hung about from their ear-lobes. The last two lines are read differently in some editions : अहो सेयं सीता दशनवदननीता हलरदैः परीता रक्षोभिः श्रयति विवशा कामपि दशाम् ॥

The metre is शिखरिणी.

The wheel of fortune keeps on turning. A tender lady like Sītā was placed by Fate in the midst of hideous demonesses !
cf. कस्यात्यन्तं सुखमुपनतं दुःखमेकान्ततो वा । नीचैर्गच्छत्युपरि च दशा चक्रनेमिकमेव ॥ Megh. 169.

Vs. 83.—गीर्णानां पुरः—In front of Gods. आहोपुरुषिका—Self-praise mixed with elation. ‘आहोपुरुषिका दर्पाद्या स्यात् संभावनाऽस्मिनि’—अनर. About Kāma’s boastful trumpeting of his own powers, read Kumār III. 3 f. कारंकारं—कृत्वा कृत्वा. Having repeatedly done. It is a gerund in अम् (णमुल्) from कृ. ‘आभीक्ष्ये णमुल्’—Pān. 3. 4. 22. पुरमिद्—God Śiva who destroyed the demon त्रिपुरासुर and blew up his cities. संमुखयतः—Gen. sing. of the pres. part masc. of सं+मुख्य्, to aim. पुरमिद् शरं संमुखयतः—The god of love was asked by Indra to disturb the meditations of Śiva so that Śiva, under the influence of Kāma, may be captivated by the charms of Pārvatī and a son born of them may ultimately free the gods from the persecution of तारकासुर. Kāma acts accordingly and aims an arrow at Śiva who was in a yogic trance.
cf. स दक्षिणापाङ्गानिविष्टमुष्टिं नतांसमाकुञ्चितसव्यपादम् । ददर्श चक्रीकृतचारुचापं ग्रहर्तुमभ्युद्यतमात्मयोनिम् ॥ Kumār. 3. 70. स्वर्वालं etc.—स्वर्वालानां (अप्सरसां) नयनानि एव क्षुमानि तेषां मालाभिः अर्चनं तस्य पदम् । Which was the object (पदम्) of worship by means of garlands of flowers in the form of the eyes of celestial damsels. मालानलं etc.—मालस्य अनलः तेन (कृतं) भसितजालं (भस्मपुञ्जः) तस्य आस्पदम्. The body of Kāma was turned in a moment into the repository of the mass of ash by the fire on the forehead of Śiva. मालानल—Śiva has got a third eye in his forehead. It is constituted of अग्नि. Kāma was burnt to ashes by the fire from Śiva’s forehead.

The metre is शिखरिणी.

Pride goeth before destruction. In the flush of the moment, Kāma forgot the powers of Mahādeva; so in his

ashness he ventured to aim his arrow at Śiva—and was himself destroyed in the end.

Vs. 84.—युक्तम्—It is but proper. चीत्कृतिः—chatter. आनिषेयी—welcome. अनिषिषु साधुः आनिषेयी, according to 'पथ्यनियवसतिस्वपतेर्दम् ।' Pān. 4. 4. 104. मर्कटानां सभायाम् etc.—The poet vividly describes what will happen when 'monkeys' (biological and metaphorical too !) gather together. One wonders whether Jagannātha had ever had the good (!) fortune of attending political meetings. And Jagannātha knew practically—not scientifically as the European scientist did later—the Darwinian theory before Darwin !

The metre is उपजाति.

Vs. 85.—अच्छा—Clear. A clear head is well called by the poet a better possession than ordinary jewels. द्वैतान्धकारोदयः—The rising darkness of Duality. According to Advaita Philosophy, the only thing that really exists in ब्रह्म, everything else being non-existent, only an illusion brought about by primary Nescience. The differences & distinctions of phenomenal existence are therefore unreal, and misleading. Hence द्वैत (Duality) is called 'darkness' because it does not really exist. किं शास्त्रम् etc.—The real Śāstra is that which dispels the darkness of 'Duality' and enables one to realize the स्वात्मभाव. तत्त्वावबोध—Knowledge of facts. Facts can never be altered; hence their knowledge would spare many troubles which one would otherwise experience. Or तत्त्वावबोध may be understood in the sense of the realization of the Reality (तत्त्व) i. e. of ब्रह्म-दुर्वासनानां चयः—The mass of evil impressions.

Vs. 86.—वेदान्त—The Vedānta philosophy. The word has passed through various vicissitudes of meaning. Originally it denoted the Upaniṣads which are the last portions of Vedic literature. वैराग्यम्—विगतो रागो यस्मात् तस्य भावः—The attitude of disinterestedness, when one rises superior to worldly enticements. मैनाक—The name of a mountain. मैनाक was the son of

the Himalaya mountain. चिरं जलनिधौ etc.—The reference is as follows: when Indra began to lop off the wings of the mountains which flew about here and there and threatened not only human beings but gods as well, the मैनाक hurriedly plunged itself into the ocean and thus escaped the shearing at the hands of Indra. *cf.* असुत सा नागवधूपभोग्यं मैनाकमम्भेनिधिवत्सख्यम् । कुद्वेऽपि पक्षच्छिदि वृत्रशत्राववेदनां कुलिशक्षतानाम् ॥ Kumār 1. 20. For चिरं जलनिधौ मग्नः read what Bhartṛhari says : वरं पक्षच्छेदः समदमघवन्मुक्तकुलिशप्रहारैरुद्वच्छद्ब्रह्मलगहनोद्धारयुग्मभिः । तुषाराद्रेः स्वनोरहहं पिनरि क्लेशविशे न चत्सौ संपातः पयनि पयसां पत्युलचितः ॥ 1. 36.

Vs. 87.—नैरुपयम्—Non—possession of merits. साधीयः—Better. There is a current of irony in the stanza. The poet says, as greatness or possession of good qualities involves greater dangers, it is better to be devoid of good qualities ! In this way he wishes to point out the foolishness of men. *cf.* द्वावेव ग्रसन्ते दिनेश्वरनिशाप्राणेश्वरौ भासुरौ भ्रातः पर्वणि पश्य दानवपतिः शीर्षावशेषीकृतः ॥ Bhart. 1. 34.

Vs. 88.—परोपसर्पण etc.—परस्य (परं प्रति) उपसर्पणं तेन अनन्ता चिन्ता, सा एव अनन्तः तस्य शिखानां (ज्वालानाम्) शतैः । To approach others with a request for help means a good deal of trouble to the hearts of conscientious men. साधु जीवन्ति—They live a blessed life. Blessed are they.

Vs. 89.—In this stanza many words bear a double meaning. शून्ये—(i) In a vacant place, in a corner. (ii) In a vacant dull mind. गुणवत्तां आतन्—(i) The spider spreads the webs. Here गुण means a fibre. (ii) A good man imparts good qualities. स्वकीयगुणाजालैः—(i) By the webs of his own fibres, (ii) By many qualities of his own. विवराणि मुद्रयन्—(i) Covering up holes or fissures, (ii) Concealing the vulnerable or weak points (विवराणि) of others. ऊर्णायुः—A spider. The spider weaves the web of thin threads in out-of-the-way corners. By means of paronomastic words, the poet shows how a good man and a spider work much the same way.

Vs. 90.—सज्जनकापसि etc.—सज्जनः एव कापसिः तेषां रक्षणे (विपरीत रक्षणया भक्षणे) एकः हुताशनः—The one fire which 'protects' the cotton in the form of good men. The word रक्षण is used ironically. Fire, instead of protecting wool, only burns it out. cf. तूलराशाविवान्निः । Śak. 110. Therefore रक्षण = भक्षण, Destruction. वरदुःखाग्निशमनो मारुतः—Wind always fans the fire; it never extinguishes it. For the natural alliance between fire and wind cf. समीरणो नोदयिता भवेति व्यादिश्यते केन हुताशनस्य । Kumār. 3. 21. Therefore शमन is intended to stand for उद्दिपन. A wicked man takes sinister delight in aggravating the miseries of others. cf. सज्जनवधुजनेष्वसहिष्णुता प्रकृतिसिद्धिर्निर्दिहि दुष्टात्मनाम् ॥ Bhar. 1. 52.

Vs. 91.—The adjectives परगुह्यगुप्तिनिवृणन् and गुणमयन् are equally applicable to सज्जन and ललितान्वर. परगुह्यगुप्तिनिवृणन्—परेषां गुह्यानि, तेषां गुप्तौ निवृणन् । (i) A good man is clever in containing the secrets, or concealing the weaknesses, of others. (ii) A piece of cloth (अम्बरम्) is able to cover up the secret limbs (गुह्यं मेढ्रादि) of others (i. e. the wearers). गुणमयम्—(i) Possessing many good qualities. (ii) Made from threads (गुण). अखिलैः समीरितं—Respected or praised by all. ललित—Fine. आगु—A mouse. दूषयन्ति—(i) Find fault with, accuse (ii) Soil, damage. Mice damage a fine piece of cloth. Mark the use of two वाचक-शब्दः (इव) in one Upamā.

Vs. 92.—यशःसौरभ्यलङ्घनः—यश एव सौरभ्यं नश्य (नश्यति) लङ्घन इव लङ्घनः । Just as the very pronounced repellent smell of garlic suppresses all other good smell, similarly a wicked man ruins the good name of others. शान्तिशैत्यहृताशनः—As fire destroys coolness, so a villain destroys tranquillity of mind. He is the fire to the coolness of tranquillity. कारुण्यकुसुमाकाशः—कारुण्यमेव कुसुमं तस्य (नश्यति) आकाशः । Flowers cannot grow in the sky. Well, compassion is as rare in a rogue as flowers in the sky. सज्जनदुःखलः—सज्जनानां दुःखं लाति (यच्छति) इति दुःखलः । Oppressing the virtuous. ला 2 P. to take, or to give.

These three stanzas describe vividly the inherently devilish nature of a villain.

Vs. 93.—परः—Burden. वर्मव्यथा—Oppression of heat. रुज्—Pain. ये देहमर्पयन्ति etc.—P-ople cut down trees for the sake of fuel. cf. कियदपि च्छिन्ने तुषारदिनेः । Verse 55 above. वदान्य—Generous. It is for the sake of others, and not for their own selves, that trees bear the burden of leaves, flowers and fruits, or expose themselves to excessive sunshine or numbing cold; more than that, they even lay down their 'body' in the service of others. What a lesson they teach to 'rational' beings !

The metre is वसन्तनिलका.

Vs. 94.—पिपासति, चुचुम्बिषानि are Desiderative forms of प् to drink, and चुम्. कौतुकेन—Eagerly. कालानलः—fire of Destruction, the fire which blazes forth when the end of the universe is at hand. प्रकामम्—Willingly, or to one's heart's content. व्याल—A serpent. अद्वा—verily. वशयितुम्—To bring under one's control, to please, मनीषा—desire मनसः ईषा मनीषा formed according to the वार्तिकः ' शकन्वादिषु पररूपं वाच्यम् ' (तच्च टेः । Sid. Kau.).

The metre is वसन्तनिलका.

One should have nothing to do with a wicked man. For, like deadly poison, or fire, or a cobra he only harms him who tries to lead him on the way of good men. Here the poet refers to the dangers involved in, and not the impossibility of, bringing a villain round. Bhartṛhari dwells upon the latter in the verse: व्यालं बालमृणालान्तुभिरसौ रोद्धुं समुज्जृम्भने छेत्तुं वज्रमणी-च्छिरीषकुसुमप्रान्तेन सन्नहते । माधुर्यं मधुबिन्दुना रचयितुं क्षाराम्बुधेरीहते नेतुं वाञ्छति यः खलान्पथि सतां सूक्तैः सुधास्यन्दिभिः ॥ 1. 6.

Vs. 95.—दीनानाम्—Of the poor helpless peasants. परिहाय—Ignoring, passing by. औन्नत्यम्—उन्नतस्य भावः High or exalted position. दुर्मदः—Vainly arrogant. When men rise to an elevated position, they become obsessed with their own vainglory and lose their power of discrimination, cf. Verse 35 above. R. G. reads this verse as follows: दीनानामिह परिहाय शुष्कसस्यान्यौ-

दार्यं वहति पयोधरो हिमाद्रौ । औन्नत्यं विपुलम्बप्य दुर्मदानां ज्ञातोऽयं क्षितिप भवा-
दृशां विवेकः ॥

The metre is प्रहर्षिणी.

Vs. 96.—उर्वी—The earth. जगद्गण्ड—The cosmic egg, the universe. *cf.* the word ब्रह्माण्ड. The universe is called अण्ड because it developed into the form of an egg when God applied himself to the work of creation. *cf.* तद्गण्डनभवद्वैतं सहस्रांशुसमप्रभम् । Mann. 1.9. प्रलय—Lit. Destruction, hence, the worst calamity. अचलाः—Unruffled. High-souled men are not perturbed by a calamity, ever so bad, which may befall them. Their attitude towards misfortunes may in effect be summed up in the words of Sir James Fitz James, “Come one, come all, this rock shall fly from its firm base as soon as I.”—Scott, *Lady of the lake*, Canto V.

Vs. 97.—बीजाकुरुते—Fills with seeds. ‘बीजेन सह कर्षति बीजा-
करोति ।’ Sid Kau. Formed from बीज with the affix डच् (आ) when बीज is conjoined with the rt. कृ, in the sense of ‘ploughing.’ ‘कृञो द्वितीयतृतीयशम्बबीजाकृषौ ।’ Pān. 5. 4. 58. Jagannātha himself explains: बीजाकर्मणं बीजप्रक्षेणद्वयकं कर्षणम् । R. G. सत्कारं च—To treat well, to behave courteously. He who attempts to behave well with a villain (with the desire of correcting him) may as well try to plough the sky with seeds, or draw pictures on wind (as canvas), or mark out lines on the surface of water ! Every one of these actions is as starkly impossible as the rest. The following are the variants for the four pādas : (a) व्योमनि वासं कुरुते or शम्बां कुरुते, (b) यत्ननः सलिले in place of सुन्दरं पवने, (c) क्षपयति पवनं सलिलैः, (d) यः क्षुद्रे in place of यस्तु खले.

Vs. 98.—If a necklace is offered to a monkey, he will either lick it and smell out of curiosity, or finally will decide that it will be a nice elevated seat for him, when coiled up ! Never throw pearls before swine.

Vs. 99.—Apparently, the verse is addressed to a bee that leaves a lotus-plant. But really the poet addresses a fickle

lover whom the beloved (नयिका) warmly loves in spite of his many defects. Therefore the various adjectives admit of two meanings. मलिन—(i) The bee is 'dirty'; (ii) the lover is दूषित—Guilty (in love). रमण्डूना—(i) The lotus-plant is 'full of red colour'; (ii) the beloved is 'full of love'. विकसितवदना—(i) Whose face has opened. The lotus-flowers represent the face of the lotus-plant. The flowers on the plant have bloomed. (ii) The face of the lady-love beams (with smile or love). That is, she is warm in her attachment. अनल्पजल्प—(i) The bee hums continuously. (ii) The lover is a prattler: he 'protesteth too much'. चपल—Fickle, unsteady-equally applicable to both. सरसा—(i) रस—juice. The lotus-plant is full of 'juice' for the bee. (ii) The beloved is 'very affectionate' towards her lover.

Vs. 100.—स्वार्थम्.—adv. comp., for one's self, in one's own behalf. मलिननां भङ्ग—to pale away, to become overcast. कालिमां—Darkness, Blackness. Mark the contrast between स्वार्थम् and सकलः—The cloud is entirely darkened, though he gets water for others. Men have their faces only paling when begging for their own selves, though their case is worse than that of the cloud. It is very trying to beg from another—for the sake of some one else; how much more so when one has to beg for one's own self? This verse explains why the poet envied (!) the good luck of trees in verse 88 above.

The metre is वसन्ततिलका.

Vs. 101.—सानुविशेषः—Some peak of the mountain मलय. The poet thereby emphasises that the family of sandal was not exalted or renowned. जातिः—Class, genus.

Good qualities shall command recognition, and earn a high position. cf. पदं हि सर्वत्र गुणैर्निधीयते । Ragh. 3. 62.

Vs. 102.—हन्त—Alas! (खेदे). सज्जसि—from rt. सृज् to feel attached to, to be intent upon. स्वात्मोपस्करणाय—For the embellishment of thy self. चेत्—If. पथ्यम्—Wholesome. पथि साधु. 'तत्र साधुः' (Pān. 4. 4. 98) इति यत्. भावाः—Objects. cf. अतीन्द्रियेष्वप्युपपन्नदर्शनो

बभ्रुव भावेषु दिलीपनन्दनः। Ragh. 3. 41. कलि—The Kali age 'the Iron age'. कलेवरपुषः—कलेवरं पुष्णार्ताति नस्य. Who nourishes his body; who flourishes. दैनंदिनम्—दिनेदिने भवम् Daily, from day to day. वर्तनम्—वृत्तिः Maintenance.

Kaliyuga flourishes through the charming objects in the world, which captivate the hearts of men. Every one likes to possess the good things of the world, but one should recognize the real effects of such possessions on their own selves. If the worldly objects were to cease capturing the human beings, then from that moment Kali will begin to languish—it will be a return to कृतयुग indeed !

Vs. 103.—धूमायिताः—Blurred; filled with smoke as it were. For grammatical notes, see अभ्रायित in vs. 41. दलितारविन्दाः—In which lotus-flowers are blooming. मृदुताम्रदल—Voc.—मृदूनि ताम्राणि (आरक्तानि) च दलानि यस्य तस्य संबुद्धौ. Having tender, reddish sprouts. मञ्जुगुञ्जन्मधुव्रत—Adj. of आम्र. On which bees are sweetly buzzing. मधौ—मधु means Spring. The mango-tree is the cuckoo's cherished resort in spring. In the absence of the mango-tree, therefore, the Cuckoo was overwhelmed with sorrow.

This verse may better be read immediately before Vs. 6, for it explains why the advice in vs. 6 is given to the cuckoo.

Vs. 104.—करजाग्र etc. करे जायन्ते इति करजाः नखाः। तेषामग्राणि। तेषां जाग्रतः उद्गमाः (उत्कटाः) शौर्यनिकराः तैः। The overflowing exuberance of heroism of the sharp claws. पराचि—Loc. Sing. of पराङ् (From परा + अञ्च्), Averse. दैवे पराचि—When luck is unfavourable. आपि—3 pers Sing. Aor. Pass. of आप् to obtain. पिशित—Flesh.

The metre is वसन्ततिलका.

Destiny is all powerful. Efforts avail little when fate is averse. cf. प्रातिकूलताप्लुगते हि विधौ विफलत्वमेति बहुसाधनता। —Sis.

Vs. 105.—मनाक्—slight. निशार्धजातः—निशार्धः जातस्य यस्य. Born half a night before. द्राक्—At once.

The idea has already figured in more than one of the foregoing stanzas.

Vs. 106.—*द्विव्यमने*—Said ironically: 'of uncommon intelligence.' *गुणपक्षपातं अभिनः*—About the partiality for merits. *अभिनः* governs the Accusative. A wicked man ever remembers good men endowed with merits, not because he has any high regard for them, but because he is a sworn enemy of merits wherever they be.

The metre is *प्रमिताक्षरा*. *प्रमिताक्षरा सजससैः कथिता* ।

Vs. 107.—*विदुषामग्रे* can be taken in two ways in the context: (i) *विदुषामग्रे तव चरितम्*. How thou behavest (and that is most meanly, of course) before learned men. (ii) *विदुषामग्रे विविच्य वदामि*. *विविच्य*—Having analysed, in detail. In the first half of the stanza, the poet wishes to expose the nasty behaviour of a wicked man; but, in the second half, he wonders what good it will do to him to dwell on such a cursed subject. *अलम्*—Enough; governs the Instrumental. *हन्त*—cursed.

Vs. 108.—This verse resembles verse 87 above in the form of contents. *आनन्दमृगदावाग्निः*—Just as the forest fire (*दावाग्निः*) scares away—or even destroys—the deer, so also does the company of the wicked spell the end of all pleasantness. *शीलशाखिमदद्विपः*—*शीलं* एव *शाखी* (*तरुः*), *तस्य* (*तंप्रति*) *मदद्विपः* । The intoxicated elephant to the tree of 'good conduct'. Good conduct ends when the company of the wicked begins. *of. दौर्मन्यान्द्रूपनिर्विनश्यति यतिः सङ्गात्सुतो लालनाद् विप्रोऽनध्ययनात्कुलं कुतनयाच्छीलं खलोपासनात्* etc. *Bhart. 1. 42. ज्ञानदीपमहावायुः*—Just as a fiercely blowing wind puts out the lamp, so also the company of the wicked extinguishes the lamp of knowledge.

Vs. 109.—*साधु* etc. *साधूनां हिते प्रत्यूहाः* (*विघ्नाः*) *तेषां कर्मणि*. In the art of placing obstacles in the welfare of good men. *निरागसाम्-निर्गतं आगः येभ्यस्तेषाम्*. Of the innocent people.

Vs. 110.—*विनिवेशिता*—Placed. *रसनामिषेण-रसनायाः मिषेण*. In the guise of a tongue. The poet supposes that the tongue in

the mouth of the wicked is really a she-serpent; for, those whom their tongue bites never survive. न जीवन्ति—Do not survive; People bitten by the tongue of the wicked are ruined; their good name as well as every trait of character they prize most is lost. Cf. जाड्यं ह्रीमि गण्यते etc. Bhart. 1. 49. अमन्त्राः—Ordinary serpents can be overpowered, or their poison neutralized, by the aid of charms. But this she-serpent in the mouth of the wicked is so uncommonly deadly that there are no charms to restrain her or neutralize her poison

The poet here refers to the habit of wicked men of back-biting and censuring others. (Bhartrhari refers to the दुर्जनसु आक्षेपवृत्ताश्च सुखरुखाः 1. 70) Their victims are sure to suffer on account of this unremitting propaganda against them. cf. अङ्गे खलभुजङ्गस्य विचित्रोऽयं वधक्रमः । अन्यस्य दृष्टानि श्रेष्ठमन्यः प्राणैर्विदुष्यते ॥

The metre is मालमारिणी. विदमे सहजे नगे नगे नाविदमस्त्वेण नु मालमारिणीयम् ।

Vs. 111.—The poet now appropriately winds up his tribute (i) to a खल with a vote of ' thanks ' ! In this verse, he refers to some action on the part of the खल. उन्नत—High, Noble. There is bitter irony in the whole of this verse. The poet apparently compliments and thanks the wicked man, "but he really means to say, " What a wicked deed thou hast done ! Thou hast thereby earned only infamy. And we shall be cursing thee as long as we live. " Cf. उपकृतं बहु तत्र किमुच्यते दुजनता प्रयिता भवता परम् । विदधदीदृशमेव सदा सखे सुखितमास्व ततः शरदां शतम् ॥ (बहुभिरपकारैस्ताप्यमानस्योक्तिरियम् । शब्दव्यापारविचार)

Vs. 112.—अविरतम्—Adv. Comp. Incessantly. विमलशारद etc.—The light of the clear autumnal moon. In autumn the moon shines at her best for the sky is ideally clear at the time. Fame must be spotless i. e. white without any blot. Hence fame is often compared with moonlight on account of its whiteness—and pleasantness as well. चन्द्रि—The moon; derived from the rt. चन्द् to be glad, to shine (K. G.)

The metre is द्रुतविलंबित. द्रुतविलंबितमाह नभौ भरो.

The good always work for others; their words are sweet, they are broad-minded, and their fame is pleasant and unimpeachable.

Vs. 113.—एत्य—Gerund of आ+इ to go. कुसुमाकरः—The vernal season. विरं मग्नम्—Which is lost long since. The cuckoo does not feel inspired to coo out his sweet notes except in spring. समवायि—3rd per. sing. Aor. pass. of सम्+धा to fasten. हृदये संवा—To aim at the the heart. शौमिक—A hunter. While the Cuckoo was thus basking in pleasant dreams of the future, a hunter aimed an arrow at him. For the same idea expressed under different circumstances see verses 57 and the verse quoted in the notes on it.

Vs. 114.—विपुलाङ्ग्वरः—Very showy, pompously decorated. आपात—Appearance.

The want of intrinsic worth can never be adequately made up for by external get-up however pompous. A fool will remain a fool, however much he may try to look otherwise.

Vs. 115.—सदः न.—An assembly. सदः खलजनेर्विना—खलs will please note! कटुवर्णैर्विना काव्यम्—A poem looks good when it is free from कटु words. कटु—Does not mean exactly 'harsh', for harsh words sometimes add to the रस of a poem and are therefore permissible in it. कटु must therefore be understood in a general sense, 'ungentle' or 'jarring'. मानसं etc.—Mind which is not swayed by worldly objects.

Vs. 116.—तत्त्वम्—Quintessence, the 'heart'. मार्मिकः—मर्म जानातीति. One who really appreciates, a connoisseur. अन्तरेण—Except. Governs the Accusative.

Vs. 117.—The stanza, apparently addressed to a bee settling on सरजस्का केतकी, hints at the man who indulges in intercourse with a woman in menstruation. सरजस्का—(i) रजस्स means the pollens in flowers. Hence, सरजस्का means 'having

pollens'. (ii) she who is in menstruation. रजस् here means 'the menstrual flow'. Sexual conjugation with a woman in her menstrual period is forbidden both by the Ayurveda and the Dharmasāstras. cf. Manu. 3. 47. पाण्डुवर्णा—(i) grey in colour. केतकी is grey in colour. (ii) pale in colour. कण्टकप्रकरान्विता—(i) the केतकी is 'thickly studded with thorns.' (ii) कण्टक means bristling of hair, रोमहर्ष. Paling of colour and horripilations are indications of the spontaneous manifestation of love (सात्त्विक भावः). तन्मप्रलयरोमाञ्चाः स्वेदो वैवर्ण्यविषयः। etc. D. R. 4. 5. cf. आसीद्वरः कण्टकितप्रकोटः। Ragh. 7. 22; also रोमोद्गमः प्रादुरभूदुमायाः—Kumār. 7. 77. Though पाण्डुवर्णत्व and कण्टकितत्व are inviting indications in a woman, yet her सरजस्कत्व is a bar to the consummation of her yearning. निश्चय—Shameless.

Vs. 118.—तानः—A modulant. It is a protracted tone (from तन् to stretch) which is instrumental in producing other tones and on which the Rāgas depend for their existence and operation. cf. तानो नाम स्वरान्तरप्रवर्तको रागस्थितिप्रवृत्त्यादिहेतुरंशापरनामा वंशावाद्यसाध्यः प्रधानभूतः स्वरविशेषः। महिनाथ on Kumar. 1. 8. 'गाना यं यं स्वरं गच्छेत्तं तं वंशेन तानयेत्।' Bharat. There are, it is believed, forty-nine tānas arising from the seven svaras. दानम्—the flow of ichor.

Vs. 119.—सन्तः may either mean (i) Good, or (ii) Existing. It will then be the Nom. plu. of the pres. p. of अस्. सन्तः=यदि सन्ति। If they exist at all. कस्तूरी—Musk.

Merits do not require introduction or recommendation. They will assert themselves.

Vs. 120.—मास्म यासीः—Do not go. अयासीः—2 per. sing. Aor. of या to go. For the elision of the temporal augment see notes on कृथाः in verse 7. मौलिः—The crest; hence, the best. It is well known that musk possesses an exquisite fragrance. गहन—Deep. स्वजनक—Musk is found in the navel of a particular type of antelopes which are therefore called कस्तूरीमृगः. Men kill these antelopes for the sake of musk in their navels. cf. चर्मणि द्विपिने

घ्नन्ति दन्तयोर्घ्नन्ति कुअरम् । केशेषु चमरीं घ्नन्ति सीमि पुष्कलको हतः ॥
(सीमन्-musk).

The exquisite fragrance is a rich possession of musk, but it is very dearly bought at the cost of the life of its father.

The metre is मालिनी.

Vs. 121.—कुमति-कुप्तिता मतिः Evil intellect, an evil frame of mind. अवस्-sin. दुष्टक्रीकरोति-Destroys. दूरीकरोति and the other verbs are च्वि forms from दूर etc. आ+तन्-to bring about. cf. जाड्यं धियो हरति सिद्धिं वाचि सन्त्य मानोन्नतिं दिशति पापमपाकरोति । चेतः प्रसादयति दिक्षु तनोति कीर्तिं सत्सङ्गतिः कथय किं न करोति पुंसाम् ॥ Bhar. 1. 23.

Vs. 122.—अनवरन etc.—अनवरनं (incessantly) परोपकरणे व्यग्रीभवन्ति (व्याघ्रियमःपानि) अनलानि चेतांसि येषां, तेषाम् चेतसाम् । The good are always thinking of doing good to others. आपातकाटवानि—Like medicine, the words of the good may be bitter apparently, but they are wholesome in reality.

Vs. 123.—व्यानुज्जनमधुकर etc.—व्यानुज्जातां (रतनाम्) मधुकराणां पुआः (सद्गुहाः) तेषां मञ्जुनि गीतानि यस्यां, तां (स्तुतिम्) । Eulogy consisting of the sweet drones of humming bees. The poet fancies that the bees hum the praises of trees. उदयन्मयानिरेकात्—उदयन् ये नयः (दिनयः) तस्य अनिरेकात्—Through overflowing modesty which arose (in the trees). Like all good men, the trees felt very modest on hearing their own praises. आभ्रमी etc.—भ्रमीतलाद् आ आभ्रमीतलम्, अःभ्रमीतलं नताः कन्धराः (ग्रीवाः) येषाम्, तानि । Which have bent their necks low down to the surface of the earth. अवनि-रुह—A tree. कुटुम्बकानि—Clumps, knots, clusters.

The metre is प्रहर्षिणी.

Vs. 124.—लिप्ता—लब्धुमिच्छा. Desiderative Abs. n. from the rt. लभ्. कृपण—A miser. दिप्ता—Desiderative Abs. n. from दा to give. Mr. Tight-fist feeling inclined to be liberal !—Well, says Jagannātha, one has never heard of such a thing before. विमार्गि—An adulteress: a faithless woman. कुटिल—Crooked, a schemer. दृष्टपूर्वा—पूर्वं दृष्टा. Seen before.

Vs. 125.—This stanza expresses utter distrust of the fair sex. Jagannātha is not alone in voicing it, for Bhārtrhari, for one, recommends नारीजने धूर्तता (1-22) as necessary for one to live happily in the world. राजप्रियाः—Dearly loved by the moon (राजन्). मधुप—A bee. Bees play about the moon—lotuses which open out at the sight of the moon. In the second half of the stanza there is also a hint that even queens pander with drunkards.

Vs. 126.—उच्छृङ्खलः—Unrestrained, Wayward. Fate is capricious and unprincipled, for he does not give you when you ask, but gives when you don't.

Vs. 127.—दोदण्ड etc.—दोवौ (ध्रुजौ) दण्डौ इव दोदण्डौ, तयोः द्वयम् तेन मण्डलीकृतं यत् लसत् (शोभमानम्) कोदण्डं तस्य (तस्मान्मुक्ताः) चण्डाश्च ते आकुगाः (शराः), तैः स्वस्तं उदण्डानां विपक्षाणां (शत्रूणां) मण्डलं वेन, तम् । Who destroyed the fierce array of enemies with his terrible arrows discharged from the shining bow that was bent round (when the bow-string was stretched furthest) by the pair of mighty arms. मध्येरणम्—In the battle. An Aluk samāsa. cf. मध्येजटम् in Verse 64 notes. बलग्नाण्डिव etc.—बलत् (टंकारं कुर्वत्) यद् गाण्डिवं तस्मान्मुक्ताश्च ते काण्डाः (इषवः), तेषां बलयैः (ओषैः), ज्वालानां आवल्यः (समूहाः) तासां ताण्डवेन च भ्रस्यत् (विनाश्यमानम्) खाण्डवम्, तस्मिन् रुष्टं पाण्डवम् । Pāṇḍava i. e. Arjuna who was highly enraged, in the Khāṇḍava forest which was at the time being consumed by the ravages of the mass of flames and by the barrage of arrows discharged from the twanging Gāṇḍiva bow. Once the Fire-god became constipated with ghee on account of the incessant sacrificial activities of king Maruta. So he approached Arjuna and Kṛṣṇa for help so that he may devour the Khāṇḍava forest (which belonged to Indra, the god of rain) and thus digest the ghee jamming up his belly. अर्जुन and कृष्ण consent to help him; and then Arjuna with a continuous discharge of arrows, and Kṛṣṇa with his discus guarded the boundaries of the forest so that none may escape, while the Fire-god ravaged wildly

in the forest. *cf.* Mahābhārata, Vanaparvan, sub-parvan
खण्डवदाहपर्वन्. तितीशः—Voc. would be a better reading.

The metre is शार्दूलविक्रीडितम्.

Vs. 128.—खण्डितानेत्र etc.—खण्डितानां नेत्राण्येव कञ्जानि (पद्मानि), तेषां
आस्तीनां मञ्जुरञ्जे (मधुरप्रसादनकर्माणि) पण्डिताः । Expert in sweetly
pleasing (or opening) the clusters of lotuses in the form of the
eyes of women supplanted in love. पद्म open out when the
sun rises. *cf.* पद्माकरं दिनकरो विकचीकरोति । Bhar. 1-74. The woman
who is ignored by her husband and who burns with jealousy
because he bestows his affections on another woman of his heart
is called खण्डिता. *cf.* ज्ञातेऽन्यासङ्गविकृते खण्डितेऽर्ष्याकषायिता । D. R. 2-25.
Such a woman rejoices at the rise of the sun for her faithless
husband who has been spending the night in the company of
his 'lass' will be separated from his beloved for the day.
Therefore the eyes of the खण्डिता woman beam with delight at
the rise of the sun. मण्डिताखिलदिक्प्रान्ताः.—मण्डिताः अखिलाः दिक्प्रान्ताः
यैः । Which have brightened up (lit, decorated) all the ends of
the quarters. भानवः—Rays.

ŚĀNTAVILĀSA.

शान्तविलास—Like the two Vilāsas which immediately precede it—शृङ्गारविलास and करुणविलास, this Vilāsa too derives its name after one of the Rasas, though it is to be noted that शान्त is not admitted as an independent Rasa by all schools of Sanskrit rhetoricians. Like the other two, again, the title of this vilāsa serves as an index of the sentiment prevailing throughout most of the verses comprising it.

शान्तरस is the sentiment of Quietism. When the battles of life have been waged and their stark horrible nakedness is perceived, and when, consequently, the dust and the roar of the Battle, so inviting and irresistible at other times, lose their appeal, the mind, becoming tired of worldly pursuits and the urge of senses, becomes chastened; a tranquil mood supervenes; and one yearns to rise above the Babel and escape into that Full Life which is all tranquillity. Thus the sentiment of Quietism—of the peace of mind—induces in the end an atmosphere as placid and untroubled as some forest retreat, untrod by man, where the morning sun shines over the softly bubbling water of the stream. In this Vilāsa, the poet depicts a frame of mind to which worldly pleasures appear to be so many fetters, sense—organs so many hoops, life beset with its untold worries an oppression—the whole world a horrible nightmare. To such an harassed soul the poet points out the way of escape from misery, *Viz.*, the worship of Śrī Kṛṣṇa who being identical with the highest Divinity is certain to rescue the miserable and worried refugee from his difficulties. In most of the stanzas of this vilāsa, therefore, in spite of the varied approaches to the theme, there is but one refrain, and that is the advice to all to dedicate their lives at the feet of Śrī Kṛṣṇa. And Jagannātha, like a devout Vaiṣṇava, waxes passionately devotional in his reverential references to, or descriptions of, that fascinating divinity—Śrī Kṛṣṇa.

Vs. 1.—विशाल...विकलितम्-विशालं च नद् विषयाटवीवलयम्, तस्मिन् लक्ष्मो यो द्वावानलस्तस्य प्रसृतवराः (प्रसरणशीलाः) शिखाः, तासां आवलीभिः विकलितम् । विषयाः—विशेषिणं सिन्धवन्तीति विषयाः Those that fetter the mind and the soul more and more i. e. worldly pleasures or objects. अटवीवलयम्—forest region. Worldly pleasures are fraught with as many dangers as a forest region is. For, from the philosophical point of view, they try to prevent the soul from realizing its own true nature; and until the soul realizes the truth it will have perforce to journey on in the Sansāra. Hence the विषयः are spoken of as a 'forest-region.' द्वावानल—a conflagration. It stands for 'the desires to enjoy'. कामः are often compared with fire. प्रसृतवर—spreading. Formed from प्र+वृ by the addition of the termination क्त्वरप्. The idea of the first two lines: The numberless worldly pleasures inflame the desires (कामः). These desires even when satisfied do not die down, but, on the contrary, continue to grow. In the end, the mind becomes confused on account of its being tossed hither and thither by ceaseless desires. अमन्दमिलदिन्दिरे—अमन्दमिलन्ती च इन्दिरा (शोभा) यस्य तस्मिन्. माधुरी—मधुरस्यभावः The face of Śrīkṛṣṇa is invitingly beautiful. चन्द्रि=चन्द्र, derived from the rt. चन्द् to delight. चकोरायताम्—3 pers. sing. Imperative of the denominative verb from चकोर, चकोराय—To behave like a cakora. चकोर इव आचरति. 'कर्तुः क्यङ् सलोपश्च' (Pān. 3. 1. 11) इति क्यङ्. Just as the cakora pines for, and gazes steadfastly at, the sight of the moon, so let my mind earnestly concentrate itself in the devotion of Mukunda.

The metre is पृथ्वी.

Vs. 2.—जलधिनन्दिनी etc.—जलधिनन्दिन्याः (लक्ष्म्याः) नयने नीरजे इव, तयोः आलम्बनम् । Laxmī fondly gazes at her lord विष्णु i. e. कृष्ण. Viṣṇu is the resting-place of the eyes of Laxmī. Laxmī is called जलधिनन्दिनी because along with the moon, the कौस्तुभमणि, the देवावत and others, she was born from the क्षीरसमुद्र when it was churned by the gods & the demons. ज्वलज्ज्वलन etc.—ज्वलन् यो ज्वलनः (अग्निः) स इव जित्वरः (जयशीलः) यो ज्वरभरः तस्य त्वरया

(वेगेन) मङ्गुरम्, जित्व—Winning. Formed like प्रसृत्वर in stanza 1. ज्वर—Worldly oppression. The world and its objects are not what they appear to be. They are illusory. To a thinking mind directed towards salvation the worldly existence is an oppression because it is not the reality. The only reality is Brahman—One without a second. For ज्वर cf. 'अतोऽन्यद्गतम्'. Bri. Up. 3-5. 'मृत्वीः स मृत्पुमान्नेति य इह नतिव पश्यति'. Kāthak. 2-1-10. त्वरा—Force, impetuosity. प्रभातजलज etc.—प्रभातस्य जल-जानां उन्नमन् गरिमर्गवः (उन्नताया गर्वः), तस्य सर्वं कवन्तीति । Which destroy the pride of beauty of the morning lotuses. For a parallel idea compare यन्मां न भामिनि निनालदसि प्रभातनीलारविन्दमङ्गमङ्गमदैः कटाक्षैः । Bham. 3-4. जगत्त्रितयरोचनैः—जगतां त्रितयस्य रोचनैः—Pleasing the three worlds. त्रितयम्—त्रयोऽवयवा यस्य तत् । 'संख्याया अवयवे तयप्' (Pān. 5-2-42) इति तयप्. शिशिरम्—To cool.

Vs. 3.—In this verse Kṛṣṇa is spoken of as a mass of clouds (कादम्बिनी). The poet tries to show the distinguishing characteristics of this uncommon mass of clouds, which make it superior to the ordinary clouds. कादम्बिनी—Lit., a mass of clouds. 'कादम्बिनी मेघनाला'—अमर. Kṛṣṇa is identified with a mass of clouds because, like the latter, he is glossy and dark in complexion. cf. जयतु जयतु मेघश्यामलः कोमलाङ्गो जयतु जयतु पृथ्वी-भारनाशो मुकुन्दः ॥ Kālidāsa too, apart from the aptness of the Rūpaka, has, it must be supposed, called कृष्ण a मेघ for this very reason: कृष्णमेघस्तिरोद्धे । Ragh. 10-48. स्मृतवि—स्मृतमात्रा. तद्गन्तव्यं हरन्ती etc.—Ordinary clouds can relieve the growing sunshine only while they are present in the sky. But Kṛṣṇa destroys worldly cares even while he is only contemplated by men. अभङ्ग्यतनुत्विषाम्—अभङ्ग्युराः तन्तुनात्विषः यासां तासाम् । वलयिता—Surrounded. Formed from वलय+इतच् according to 'तदस्य संज्ञानं तारकादिभ्य इतच्' । Pān. 5-2-36. विद्युताम्—In connection with कृष्ण the 'lightnings' stand for the Gopīs whose complexion was lustrous and non-momentary (अभङ्ग्युर). The ordinary कादम्बिनी is surrounded by hundreds of lightnings whose flashes are perishable and short-lived (तनु); but कृष्ण is surrounded by 'lightnings'

(Gopīs) whose complexion is shiny and enduring. For a parallel idea *vide* Ragh. 6-65. कलिन्दनगनन्दिनी—The river Jumna, for it flows from the mountain कलिन्द. She is also called कलिन्दी. सुरद्रुमालम्बिनी—सुरद्रुमान् आलम्बितुं शीलं यस्या सा. Kṛṣṇa's favourite haunts were the richly verdured regions along the banks of the Jumna. मतिचुम्बिनी भवतु—May the mind coteemplate. For the last two lines cf. अस्माकं तु तदेव लोचनचमत्काराय भूयाच्चिरं कालिन्दीदुल्लोदरे किमपि यन्नीलं महो धावति ॥

Vs. 4.—In this verse Kṛṣṇa is described as a Tamāla tree. वनान्तरम्—The interior, the inner recesses, of the forest. As Kṛṣṇa moved about, the interior of the forest became illuminated. पथि गतागत श्रमभरम्—The great exhaustion produced by coming up and down the road of Sansāra cf. पुनरपि जननं पुनरपि मरणं पुनरपि जननीजठरे शयनम् । This line is applicable both to an ordinary Tamāla tree and to Kṛṣṇa. Just as the ordinary Tamāla tree relieves the fatigue of travellers on the road, Kṛṣṇa removes the distress of the souls that travel on the track of the Sansāra—i. e. are born and reborn again and again. लताबलि-शतवृत्तः—The ordinary Tamāla is entwined by hundreds of creepers; Kṛṣṇa is surrounded by hundreds of Gopīs. The woman is often compared with a creeper entwining a tree (i. e. her husband). रुचा—Instr. Sing. of रुच्, splendour. श्रमन्—The fatigue of phenomenal existence; or hardships in life.

Vs. 5.—Kṛṣṇa is described as a cloud in this stanza. जटिलम्—To entangle, to indent. Denominative from जटिल. ज्योत्स्नामय—Full of moon-light, i. e., as delightful as moonlight. The ordinary cloud showers fresh water, no doubt; but Kṛṣṇa showers the world with his pleasant nectar-like lustre, which is not seen anywhere else (नव). त्रिविधः संतापः—The threefold worries of the world : (i) आधिभौतिक—material worries—worries about the body and about worldly things. (ii) आधिदैविक—Worries that visit a man through supernatural agency. (iii) आध्यात्मिक—Psychological worries, like काम, क्रोध etc. The ordinary cloud can at best mitigate physical worries, but Kṛṣṇa

alleviates all the three types of them. नननिखिलवृन्दारकवृत्तः—ननैः निखिलैः (सर्वैः) वृन्दारकैः (देवैः) वृत्तः । cf. इन्द्रादिदेवगणवन्दितपादपद्मं वृन्दावनालयमहं बहुदेवसूतम् (वन्दे) । स्वान्तध्वान्तम्—The darkness of the heart, the preponderance of तमोगुण. When the heart is clouded by the तमम्, the soul cannot realize the truth, for his vision is blurred. cf. तमस्त्वज्ञानजं विद्धि मोहनं सर्वदेहिनाम् । प्रमादालस्यनिद्रामिस्तन्निवञ्चति भारत ॥ Bh. G. 14-8. Or ध्वान्त may be interpreted as the Primal Ignorance. निरद्—To destroy. नवीनः—Extraordinary.

Vs. 6.—प्रीडम् etc.—प्रीडमस्य चण्डकरः (सूर्यः), तस्य मण्डलमिव भीष्मज्वाल संसरणं (संसारः) तेन तापिता मूर्तिः यस्य तस्य । The worldly existence is as scalding as the sunshine in summer. प्रावृषेण्य—Belonging to the rainy season. प्रावृषिभवः प्रावृषेण्यः—Formed according to ' प्रावृष ण्यः । ' (Pān. 4. 3. 17). वृष्णिबरेण्यः—The best among the Vṛṣṇis, i. e., Kṛṣṇa. cf. वृष्णीनां बासुदेवोऽस्मि । Bh. G. 10-37. The Vṛṣṇis were one of the ruling families in Dwarka at the time of the Epics. Some other were अन्धकः, यादवः and others.

Vs. 7.—अपार—Shoreless. विषम etc.—विषमेषु विषयारण्येषु मराणि यस्मिन् । The way of the world lies through seductive worldly objects. cf. विषयाटवी in stanza 1 above. This comp. can as well be taken as a Karmdhāraya. विषम—Uneven, dangerous. भ्रामं भ्रामं—भ्रान्त्वा भ्रान्त्वा. A gerund in णमुल्, ' आभीक्ष्ण्ये णमुल्. ' विगलितविरामम्—विगलितः विरामः यथा स्यात् तथा । Adv. comp. without taking rest. तराणिननया—The daughter of the sun, i. e., the river Jumna. The name कलिन्दनगनन्दिनी given to the river Jumna is obviously geographical while the name तराणिननया is mythological. हरिनवतमाल—हरिः एव नवतमालः ।

Vs. 8.—सलीलम्—लीलया सहितं यथा स्यात् तथा । Sportingly, gracefully. चक्रासु—To shine. अरविन्दनाभः—अरविन्दं नाभौ यस्य सः । Viṣṇu has a lotus-flower growing from his navel. देहावसानसमये etc.—Last impressions always are more abiding and carry better influence with them. Hence the fervent wish that the ' God Viṣṇu may shine in my heart at the moment of death. cf. दिवि वा भुवि वा ममास्तु वासो नरके वा नरकान्तक प्रकामम् । अवधीरितशारदारविन्दौ चरणौ ते मरणे विचिन्तयानि ॥

Vs. 9.—नयनानन्द etc.—नयनयोः आनन्दः तस्य सन्दोहः (आधिक्यम्) तस्य तुन्दिलीकरणे क्षमा (समर्था) । Providing much delight to the eyes. तुन्दिलीकरणम्—Abs. noun from तुन्दिलीकृ which is a द्वि form. तुन्दिलीकृ—To fatten, to increase. For तुन्दिल see Prāstavika, 5.

Vs. 10.—शिक्षा—Advice. Here the poet refers to the अन्तर्-यमिन्द्र or 'the inner voice' which is the voice of God. cf. ईश्वरः सर्व भूतानां हृद्देशेऽर्जुन तिष्ठति । Bh. G. 18. This 'Inner divinity' always guides or warns the individual to whom it is open to accept this divine lead or not. cf. एष ह्येव साधु कर्मकारयति तं यमेभ्यो लोकेभ्य उन्निनीषत एष उद्वासाधु कर्मकारयति तं यमोनिनीषते । 'Kau. Br. 3.8. केनापि देवेन हृदि स्थितेन यथा नियुक्तोऽस्मि तथा करोमि । Or the reference may be to the Vedas and other Revealed texts which are believed to be the words of God. But, says the poet in self-deprecation, he has not heeded the advice of the Śruti, because he was too much obsessed with egotism (अहंभाव). आगःशतशालिन्—Credited with hundreds of sins. स्वीयेषु—Among one's own men. मत्तो न मत्तोऽपरः—One मत्तः means 'from me'. It is the the Abl. Sing. of अस्मद्. The other मत्तः means 'foolish'. It is the p. p. of मद् to be mad.

Vs. 11.—पातालम्—The nether world. Strictly speaking, mythology knows of seven nether worlds, अतल, वितल, etc., पाताल being the nethermost. सुरपुरी—The city of gods, Amarāvati. मेरु— is the golden mountain. पारावारपरंपराः—पारावार means an ocean; पारावारः सरित्पतिः । अमर. In mythology the number of oceans is given as seven : क्षीरोदो लवणोदश्च दध्णोदश्च घृतोदकः । स्वाद्दुदकः क्षुरोदश्च तथैवेक्षुरसोदधिः ॥ वायुपुराण. आशा न शान्तास्तव—supply भाविष्यन्ति. This is a correct observation which can be verified from experience. Satisfaction of desires only sharpens their appetite. of. न जातु कामः कामानाहुपमोगेन शाम्यति । हविषा कृष्णवर्त्मैव भूय एवाभिवर्धते ॥ आधि—Mental pain. 'दुस्त्याधिर्मानसी व्यथा ।' अमर. जरा.—Decay, Decrepitude. The poet addresses the soul which has been subjected to great mental and physical torture. 'क्षेम n.—Welfare. रसयु—To taste. The only means of escaping from the terrible vortex of the world and of attaining real happiness is the devotion of Kṛṣṇa. शून्यैः किमन्यैः श्रमैः—i. e. other religious means like the

performance of sacrifices, etc. These, says the poet, are futile. *ॐ सर्वं धर्मान् परित्यज्य मामेकं शरणं व्रज । अहं त्वां सर्वपापेभ्यो मोक्षयिष्यामि मा शुचः ॥ Bh. G. 18. 66.* Here the मक्तियोग is recommended as being better than कर्मयोग.

Vs. 12.—गणिका etc.—Kṛṣṇa has already rescued many others like the Courtesan and Ajāmila. The episodes of the गणिका and अजामिल are given in श्रीमद्भागवत. गणिका—The servant-maid of कंस, the king of मथुरा. Her name was त्रिवक्त्रा. While कृष्ण and बलराम, who were on a visit to मथुरा, the capital of कंस, were walking along the thoroughfare, they saw the hunchback त्रिवक्त्रा carrying smearing materials like sandal paste for the use of कंस. कृष्ण expressed his desire to have some of the अङ्कविलेपन. त्रिवक्त्रा, infatuated as she was with the supernaturally attractive figure of कृष्ण, complied with his demand. कृष्ण, being highly pleased, changed that deformed hunchback into a young damsel endowed with well-proportioned limbs. The गणिका then held out an invitation to कृष्ण and बलराम to visit her residence, which कृष्ण eventually honoured. Read: अथ व्रजन् राजपथेन माधवः स्त्रियं गृहं ताङ्कविलेपमाजनाम् । विलोक्य कृष्णो युवतीं वराननां पप्रच्छ यान्तीं प्रहसन् रसपदः ॥ १ ॥ का त्वं वरोर्नन्दु हासुतेष्वर्न कस्याङ्गने वा कथयस्व साधु नः । देहावयोरङ्कविलेपमुत्तमं अयस्ततस्ते न चिराद्द्विषन्ति ॥ २ ॥ सैरन्ध्रयुवाच—दास्यस्यहं सुन्दरं कंससंभता त्रिवक्त्रनामा ह्यनुलेपकर्मणि । मद्भावितं भोजयतेरतिप्रियं विना युवां कोऽन्यतमस्तद्वर्हति ॥ ३ ॥ रूपपेशलमाधुर्यहसितालापवक्षिणैः । धर्षितात्मा ददौ सान्द्रमुभयोरनुलेपनम् ॥ ४ ॥ ततस्तावक्कुसुमरागेण स्ववर्णेनरशोभिना । संप्राप्तपरभागेन झञ्झमानेऽदुरजितौ ॥ ५ ॥ प्रसन्नो भगवान् कृष्णो त्रिवक्त्रां रुचिराननाम् । ऋज्वीं कर्तुं मनश्चेक दर्शयन् दर्शने फलम् ॥ ६ ॥ पद्म्यामाक्रम्य प्रपदे द्वाङ्गुल्युत्तानपाणना । प्रगृह्य चुबुकेऽभ्यात्ममुदनीनमदच्युतः ॥ ७ ॥ सा तद्वर्जुनमानाङ्गी बृहच्छ्रेणिययोधरा । मुकुन्दस्पर्शनस्तथो बभूव प्रमदोत्तमा ॥ ८ ॥ ततो ह्युणोद्वार्यसंपन्ना प्राह केशवम् । उत्तरीयान्तमाकुण्ठ्य स्मयन्ती जातहृच्छया ॥ ९ ॥ एहि वीर गृहं यामो न त्वां न्यक्तुमिहोत्सहे । त्वयोन्मथितचित्तायाः प्रसीद पुष्पधर्मम् ॥ १० ॥ एवं स्त्रिया याच्यमान. कृष्णो रामस्य पदयतः । मुखं वीक्ष्यान् गोपानां प्रहसन्तामुवाच ह ॥ ११ ॥ पृथ्यामि ते गृहं सुभूः पुंसामाधिविकर्शनम् । साधितार्थोऽगुह्यतां नः पान्थानां त्वं परायणम् ॥ १२ ॥ श्रीमद्भागवत, दशमस्कन्ध, अ. ४२.

The अजामिलोपाख्यान occurs in the sixth स्कन्ध of श्रीमद्भागवत.

The story is told in order to glorify the power of the name of Viṣṇu or Nārāyaṇa. The story may be summarised as follows: Ajāmila was a Brahmin living in Kānyakubja. He had become depraved by associating with a slave-girl. He had ten sons, the youngest of whom, Nārāyaṇa by name, was very dear to the parents. In course of time Ajāmila lay on death-bed, and saw three dreadful looking men—the यमदूतः. Thereupon he involuntarily cried out to his son Nārāyaṇa. No sooner did he utter the name Nārāyaṇa than the विष्णुदूतः hurried up to the spot and intercepted the यमदूतः who were trying to snatch away the life of Ajāmila. Then a conversation ensues between the यमदूतः and विष्णुदूतः. The यमदूतः said that Ajāmila deserved to be punished for his evil deeds; but the विष्णुदूतः retorted that all sins, no matter how great their number, are destroyed by the mere utterance of the name of Viṣṇu or Nārāyaṇa. (Read: अयं हि कृत्तनिर्वेशो जन्मकोट्यंहसामपि । यद्व्याजहार विषयो नाम स्वस्त्ययनं हरेः ॥ एतेनैव ह्यधो नोऽस्य कृतं स्यादधनिष्कृतम् । यदा नारायणायिति जगाद चतुरक्षरम् ॥ स्तेनः सुरापो मित्रधुव्रह्महा गुरुतल्पगः । स्त्रीराजपितृगोहहन्ता ये च पातकिनोऽपरे । सर्वेषामप्यथ वनामिदमेव सुनिष्कृतम् । नामव्याहरणं विष्णो र्यतस्तद्विषया मतिः ॥ भा. VI. 2, 7-10.) Ajāmila was released. He felt penitent, went to Gangādvāra, and renounced all worldly pleasures; ultimately, after death, he gained himself the divine form of a विष्णुपुरुष, and in an aerial car ascended to the abode of Viṣṇu.

सीद्—Sinking. pres. p. of सद् (सिद्). मरु—A desert. उपेक्ष्यः—Worthy to be overlooked. For a parallel idea and more or less the same sort of alliteration as in the first half of this stanza, read: मत्स्यादिभिरवनारैरवनारवतावता सदा वसुधाम् । परमेश्वर परिपाल्यो भवता भवतापभीनोऽहम् ॥ Śāṅkarācārya's अष्टपदी.

Vs. 13.—विदित्वा—Having known it in its nakedness; having known it through. दृश्यम्—The worldly pageant. विषम etc.—One is almost tempted to read विषय etc. अन्तर्मुद्रां विधाय—Withdrawing the eyes from outside and turning them within, cf. Bh. G. 6. 13. विद्राव्य—Gerund of the causal of वि+द् to run away.

चित् f.—Consciousness, cognition. Brahman, the First Principle, is सच्चिदानन्दस्वरूप. Jagannātha refers to Kṛṣṇa as चित् i. e. चिद्रूप, for he is identical with Brahman. नव etc.—नवः नमस्यस्य अम्बुदः तद्वत् रुचिः (शोभा) यस्याः । नमस्य—The month of माद्रपद. 'स्युर्नमस्यप्रोष्ठ-पद्माद्रमाद्रपदाः समाः ।'—अमर.

Vs. 14.—The poet wants to show that the name of Kṛṣṇa is far sweeter than any other sweetness in the whole range of the universe. वृद्धीका—Grapes. सिता—Sugar. स्फीन—p. p. of स्फाय् to increase स्वर् adv.—The heaven. अघायि—3rd pers. sing. Aor. pass. of घे to drink. कनिधा—In how many ways; broadly, how often. 'संख्याया विद्यार्थे घा' । Fān. 5-3-42. रम्भाघर. खाण्डनः—Biting of the lower lip of the beloved betrays the ecstatic amorourness of the lover.

Vs. 15 —The poet now shows the greatness and the power of the name of Kṛṣṇa. वज्रं पापमहीभुनाम्—Just as the adamant of Indra is the deadly enemy of mountains (See notes on Prās āvik. Vs. 86), so is the name of Kṛṣṇa to mountains of sins. भवगदोद्रेक—भव एव गदः (रोगः) तस्य उद्रेकः (आधिक्यम्) । Acute disease in the form of worldly existence. मिथ्याज्ञान etc.—मिथ्याज्ञानमेव निशा तस्या विशालं च तत्तमः । The pitchy darkness of the night of Ignorance. The position is this: Brahman alone is real; the world is illusory (ब्रह्म सत्यं जगन्मिथ्या). Yet in actual experience every one feels and acts as if the world and its contents are real. This is False Knowledge or Nescience. When this Nescience is removed by the light of knowledge, or as the poet here argues, by Śrī Kṛṣṇa, then the individual recognizes the truth. तिग्मांशु-तिग्मा अंशवो यस्य सः The sharp-rayed one i. e., the sun. कूर्कृश महीरुहाम्—कृशश्च ते क्लेशाः, ते एव महीरुहः, तेषाम् । The trees in the form of painful tortures. उरुमरज्वालाजटालः—उरुमर can be linked in three ways in the context: (i) उरुः मरः यस्य सः । उरुमरः ज्वालाजटालश्च । The fire (शिखी) blazing with flames and having a wide expanse. (ii) उरुणामरेण युक्ताः ज्वालाः उरुमरज्वालाः (म. प. लो.) तामिः जटालः—Raging with mighty flames. (iii) महीरुहायुक्मरस्य (महा-समुद्रस्य) ज्वालाजटालः शिखी—The fiercely blazing fire to the multi

tude of trees. Of course, here, the comp. will be सपेक्ष. Yet we can say, with Mallinath on various occasions, सपेक्षत्वेऽपि गमकत्वात् समासः. निर्वृति—Happiness, here, Highest Happiness, Beatitude.

Vs. 16.—कोऽपि—Some one i. e. Kṛṣṇa. बन्धुर्न कार्यस्त्वया—Mark the manner in which the poet tenders his advice. Just as one would never enter into friendship with a stranger who is likely to harm one & one's friends, so, says the poet, the heart should not befriend Kṛṣṇa for he is sure to destroy the विषय which are so dear to it. उद्गिरद्भिः Emitting. The point, then, is: Kṛṣṇa destroys the attraction of the worldly objects and thus liberates the heart from their thralldom. Obviously therefore, it is the duty of every one to make friends with Kṛṣṇa. cf. विषया विनिवर्तन्ते निराहारस्य देहिनः । रसवर्जं रसोऽप्यस्य परं दृष्ट्वा निवर्तते ॥ Bh. G. 2. 59.

Vs. 17.—The poet continues to dwell on the power and sweetness of the name of Kṛṣṇa. अख्याख्येया—न व्याख्यातुं शक्या, Indescribable. अन्तर्निमग्ना—Settled within i. e. in the heart. When the name of Kṛṣṇa is uttered in the heart, it conduces to indescribable pleasure. Here the poet refers to the परा वाणी which is one of the four varieties of speech, the other three being पश्यन्ती, मध्यमा, and वैखरी. कण्ठे लग्ना—uttered in the throat. This is मध्यमा. ध्वान्तजालम्—Cloud of darkness i. e. ignorance, रसना—रसना and रसज्ञा are synonyms of जिह्वा. 'रसज्ञा रसना जिह्वा' । अमर. Here, however, the poet uses the word रसज्ञा with an eye on its etymological meaning रसं जानातीति रसज्ञा. If the tongue is literally रसज्ञा i. e. can appreciate taste, it should taste only the best sweetness and that is the name of Kṛṣṇa.

Vs. 18.—एव—To be sure, no doubt. वासना—Liking. ऊर्ध्वक्षैः—ऊर्ध्वे अक्षिणी येषां तैः । With their eyes directed upwards. निजसखम्—निजः सखा, तम्. सखिन् is changed to सख at the end of a Tatp. comp. according to the Sūtra 'राजाहःसखिभ्यष्टच्' । —Pān. 5. 4. 91. कृष्णाभिधानम्—कृष्ण इत्यभिधानं यस्य तत्. Named Kṛṣṇa. Cātakas, as is well known, look up to the clouds for water. An onlooker,

says the poet, is at once reminded of the divine Kṛṣṇa whose complexion is dark and glossy like the cloud; therefore, he concludes, cātakas which render this service are the birds of his choice !

Vs. 19.—विश्वद्रीच्या—All-pervading, reaching everywhere. विश्वक् (सर्वत्र) अच्चाति इति. The word is formed in a peculiar way; विश्वक् is changed to विश्वद्रि before अच्च्, ' विश्वदेवयोश्चदेग्यञ्चतावप्रत्यये ।'

—Pān. 6. 3. 92. The masc. base becomes विश्वद्यञ्च्, and the fem. विश्वद्रीची. The universe shines through the all-pervading lustre of Viṣṇu. cf. तमेव भान्तमनुभाति सर्वं तस्य भासा सर्वमिदं विभाति । Kāthak. 2. 2. 15. यत्—Since. प्रत्ययालम्बनम्—The support or the substratum of the cognition. सर्वेषां etc.—Everyone feels the conviction 'I' about oneself. Now, what is this 'I'? To what object does this knowledge of 'I' refer? Well, this object is the Inner divinity who is Viṣṇu. स्वहृदयगतविदिनः—स्वहृदयगतं न विदन्ति इति. Not recognizing Him who resides in their own hearts. Viṣṇu, as the अन्तर्यामिन्, is ever present in men's hearts. Still, they run about and ask others where Viṣṇu is !

Vs. 20.—सेवा—Service, devotion. The reference to Viṣṇu as लक्ष्मीपति suggests that this line is addressed to one who seeks wealth (अर्थार्थिन्). Cf. चतुर्विधा भजन्ते मां जनाः सुकृतिनोऽर्जुन । आर्तो जिज्ञासुरर्थार्थी ज्ञानी च भक्तर्षभ ॥ Bh. G. 7. 16. चिन्ता—Contemplation. चक्रायुध—Viṣṇu whose weapon is the discus. This word suggests that a man in dangers (आर्त) is addressed. The poet assures him that Viṣṇu wields his weapon & he will surely remove the dangers looming over his protégé. आलापः—Conversation. ' स्पातसंभाषणमालापः'—अमर. गथा—Derived from the rt. गे to sing. Songs, stories. स्मरिषोः—Of Śiva. This is the only reference to Śiva in this Vilāsa dedicated to Kṛṣṇa or Viṣṇu. And it appears somewhat strange at first sight that Jagannātha here recommends the singing of the praises of Śiva and not of Kṛṣṇa. But when it is noted that this line is addressed to a जिज्ञासु भक्त, the reference to Śiva transpires to be intentional and justified.

The real knowledge is the knowledge of the Oneness of Existence. The जिज्ञासु therefore should not distinguish between विष्णु and शिव for, ultimately, both are identical with Brahman. निर्मलसुखम्—Ever-lasting happiness, Beatitude. cf. सुखमक्षय्यम् (Bn. G 5. 21), or अत्यन्तं सुखम् (Ibid. 6. 28). This line is obviously addressed to a ज्ञानी. ' तथा चरण चतुष्टयेऽर्थाद्यादिजिज्ञासु-
ज्ञानिकर्तृकाश्रतुर्विधा भक्तयो ह्वन्यन्ते । ' अच्युतराय. सेवा, चिन्ता (i. e. स्मरण) and आलाप (i. e. कीर्तन) also represent some forms of the ninefold भक्तिः—श्रवणं कीर्तनं विष्णोः स्मरणं पादसेवनम् । अर्चनं वेदनं दास्यं सख्यमात्मनिवेदनम् ॥

Vs. 21.—भवग्रीष्म etc.—भव एव ग्रीष्मः, तस्य प्रौढातपस्य निवहेन संतप्तानि वृंषि येषाम् । To the meritorious, the world is a hot-bed of cares and unmitigated oppression. द्राक्—At once. अविवेक-
व्यतिकरम्—अविवेकेन व्यतिकरः (सम्बन्धः). Fetters arising from Indiscrimination or Ignorance. विशुद्ध—clean, clear, untainted. The आत्मन् is often described in Vedanta philosophy as शुद्धबुद्ध-
मुक्तस्वभावः. आत्माभृतसरः—The lake full of the water of the Atman. नैराश्यशिशिरे—निराशस्य भावः, तेन शिशिरे. शिशिर—Cool on account of absence of desires. When the mind is buffeted about by desires, it experiences much anguish. But once a man suppresses his desires and becomes the master of his mind, he comes to enjoy an uncommon peace of mind. नैराश्य is one of the conditions precedent to the realization of the Highest knowledge which is Highest Happiness. Cf. एतं वै तमात्मानं विदित्वा ब्राह्मणाः पुत्रैषणायाश्च वित्तैषणायाश्च लोकैषणायाश्च व्युत्थायाश्च भिक्षार्च्यं चरन्ति । Brh. U. 3. 5. Also, तद्वत्कामा यं प्रविशन्ति सर्वे स शान्तिमाप्नोति न काम-
कामी ॥ Bh. G. 2. 70. कलुषम्.—Sin. There is a suggested comparison between good men and elephants. When the elephants are oppressed by excessive heat, they break through their fetters and plunge into a pool of clear cold water. The last line is differently read in some texts; विगाहन्ते दूरीकृतकलुषमार्गाः करटिनः ।

Vs. 22.—बन्धे न्मुक्त्यै—For the removal of fetters. बन्ध stands for the Sansāra. मख—A sacrifice. कर्मपाश—Fetters of Action. Men perform religious ceremonies—Actions—with a

view to getting free from the Sansāra. But how foolish they are, for Actions, good or bad, are veritable fetters themselves. All Action, good or bad, is bound to bear its fruit. The law of Action is inexorable. So, by the performance of good deeds, surely men may be made happy; but they *cannot* attain salvation from the tentacles of worldly Existence. Cf. कर्मणा बध्यते जन्तुः । Also 'प्लवा एते ह्यट्टहा यज्ञरूपा अट्टादशोक्तमवरं येषु कर्म । एतच्छ्रेयो येऽभिनन्दन्ति मृदा जगमृत्युं ते पुनर्वापियन्ति ॥' Again, 'ते ते भुक्त्वा स्वर्गलोकं विशालं क्षीणे पुण्ये मर्त्यलोकं विशन्ति । एवं त्रयीधर्ममनु प्रपन्ना गतागतं कामकामा लभन्ते ॥ Bh. G. 9. 21 मुनिशत etc.—मुनीनां शतानि तेषां मनेषु अनर्था चिन्ताम् । People wish to attain to peace of mind. This they seek by feverish deliberation (चिन्ता also hints at 'anxieties,' as opposed to ज्ञान्ति) over the hundred and one views of sages!! cf. श्रुतिर्विमिश्र मृतयोऽपि मित्रा नैकोऽमुनिर्यस्य वचः प्रमाणम् । धर्मस्य तत्त्वं निहितं गुहायां etc. अशुभजलधिः—The ocean of Evil. People wants to *cross* the ocean of evil, but for the sake of this they *drown* themselves in holy waters! प्रमादिकम्—Brought about by mistakes or ignorance. प्रमादेन निर्वृत्तम् प्रमादिकम् ।—The प्रमाद lies in the incompatibility of means employed with the end in view. Mark the contrast between मुक्ति and पाश, शान्ति and चिन्ता and पारमार्थिकत्व and मज्जन.

Vs. 23.—प्रथमं बुध्दितचरणा etc.—The proper method of contemplating a divinity is to begin with the contemplation of the feet and then rise higher up to the various limbs. cf. संचिन्तयेद्भगवत्चरणारविन्दम् etc.—Bhag. This method is obviously based on a high sense of reverence, and is also adopted in the description of divine beings. For instance, Kālidāsa begins the description of Pārvatī with the description of her toes—for which *vide* Kumar. 1-33, p. p. Also note Mallinātha's observation thereon : देवतानां रूपं पादाङ्गुष्ठप्रभृति वर्णयते मानुषाणां केदाशारभ्येति धार्मिकाः । भावना—Cotemplative action. जङ्घा etc.—Pāṇini's rules demand the Neu. gender and sing. number of a compound of words denoting the limbs of an 'animal'. 'द्वन्द्वश्च प्राणितुर्यसेनाङ्गानाम् ।'—Pān. 2-4-2. But, as अच्युतराय the commentator argues,

Viṣṇu is surely not an animal—He is the One Brahman. Hence this rule of Pāṇini does not apply here.

Vs. 24 —कालकूट—Deadly poison. रमणीकुन्तल—The tresses of hair of a lovely woman. भोगिभोगः—भोगिनः भोगः. The hood of a serpent. श्वपच—A Cāṇḍāla. आत्मभूः—A son. The son is the self of the father born afresh. *cf.* आत्मा हि जज्ञे अत्मनः । Ait. Br. मलयानिल, रमणीकुन्तल and आत्मज are objects which cause delight while कालकूट, भोगिभोग, and चाण्डाल are things which are generally avoided. निरन्तरा—निर्गते अन्तरं यस्यां सा. Which knows no distinction. परमात्मनि स्थितिः *etc.*—The poet wishes to attain to that state of knowledge which will enable him to realize ‘सर्वं खल्विदं ब्रह्म,’ that nothing besides the परमात्मन् exists, and that, therefore, things, good or bad, high or low, are all in essence one and the same Brahman. सर्वभूतात्मभाव is presented as the goal. *Cf.* विद्याविनयसंपन्ने ब्राह्मणे गवि हस्तिनि । शुनि चैव श्वपाके च पण्डिताः समदर्शिनः ॥ Bh. G. 5. 18. Note that in the first two pairs of objects are mentioned before अधम ones, while in श्वपाचात्मभुवोः, the order is reversed. Why ? Because, as Jagannāḥ explains himself, in the Highest state of ब्रह्मात्मभाव there can be no distinction between *any two* things—all is one. ‘यद्यपि प्रथमार्धे उत्तमाधमयोः क्रमाद्वितीयार्धेऽधमोत्तमवचनं क्रमभङ्गमावहति, तथापि वस्तुब्रह्मात्मकतयो (R. G. reads जाना in place of भूयात्) तमाधमज्ञानवैकल्यं संपन्नमिति द्योतनाय क्रमभङ्गो गुण एव ॥ R. G. 34.

Vs. 25.—जगदेव—एव has the force of ‘itself’. नश्वर—Perishable. Formed from the rt. नश् by the addition of the suffix क्त्वा नितराम् Adv.—More (so). तस्य—कलेवरस्य. कृते—For the sake of हनन्—Alas. How much people toil for the sake of the highly perishable body in a perishable world !

Vs 26—पतिपलम्—पले पले. Adv. Comp. Every moment किमिति *etc.*—The reply is given by Bhart. : दृष्ट्वा जन्म जरविपत्तिमरणं त्रासश्च नेत्यद्यते पीत्वा मोहमयीं प्रमादमदिरामुन्मत्तभूतं जगत् ॥ (3. 7.) When life is so precarious, and the ultimate end of life is death, surely rational beings should feel alarmed and bestir themselves to work out their salvation instead of blindly enjoying worldly objects.

Vs. 27.—कृपण—A sword. कृतान्तः—God of death, Yama. मनाक्—even slightly. In passionate words, the poet asserts that he would rather court poverty, physical harm, or even death, but he would never swerve even slightly from his duties.

Vs. 28.—बहल—Great. दहनजालम्.—Mass of fire. वमत्—from rt. ध्मा to blow. अपमार्शु—*to censure, to calumniate*; also, to utter falsehood. अपमार्शण is looked upon as a sin. The poet says he would never stoop to calumny or falsehood even though he may be exposed to great dangers. cf. न केवलं यो महनोऽपमार्शिते शृणोति तस्मादपि यः स पापमाक्। Kumar. 5. 83. Also Vide Bhart. 1. 106.

Vs. 29.—ताम्यसि—from rt तम् 4 conj., to be worried. नन्दसुतः—Kṛṣṇa, so called because he was proclaimed as the son of नन्द, who in reality, was only his foster—father.

Vs. 30.—माद्यद्रज etc.—माद्यतां गजानां घटा (समूहः), तस्या मदे भ्राम्यतां भृंगानां आबलय, तासां मधुरेण झंकरेण सुभगाः । घटा—A multitude of elephants. ' करिणां घटना घटा'—अमर. सुभगा—Beautiful. The possession of elephants is looked upon as the high—water mark of worldly opulence. cf.—मदजलदुर्दिनान्धकारगजघटितचनघटापरिपालिता (लक्ष्मीः) । Kād. (शुकनासः Advice). द्रविणस्तपयिक्कुलदृशाम्—द्रविणस्य रसेन (आस्वादेन) पर्याकुला दृक् (दृष्टिः) येषां, तेषाम् । Whose eyes are rolling on account of the taste of wealth. Wealth is compared with an intoxicating drink. Just as an intoxicating drink renders the eyes unsteady and therefore perplexed; similarly men who have drunk the wine of wealth lose their sigh. (i. e. powers of discrimination). cf. यदाद्वयानामग्रे द्रविणमदनिःसंज्ञमनसाम् । Bhar. 3. 36. सौकर्यम्—सुकरस्य भावः Ease of doing. अस्तं अय्—to vanish.

Vs. 31.—निःशङ्कम्—Adv. comp. Fearlessly. वयसः शेषे—at the fag—end of life. निकटे etc.—It is believed that death on the bank of the Ganges leads directly to absolution. The reference is probably to काशी. काशी is known as मुक्तिपुरी. Hence, the approach of death on the banks of the Ganges will only be a blessing in disguise. If this verse is understood to be antobio-

graphical, it will go to show that that poet Jagannātha passed his last days in Benares on the banks of the divine Ganges. But see vs. 45 below.

Vs. 32.—धावन् धावन्—धावित्वा धावित्वा. By continually running about. It is a Gerund in ण्वुच्. मम शिरसि अस्ति—Almost a vernacular phrase. Kṛṣṇa is over my head i. e. he is there superintending or looking after me. The verse expresses an attitude of Resignation unto the protection of Kṛṣṇa who, the poet believes, will surely pilot his protégé safely to his Haven.

Vs. 33.—मम मनः—The poet addresses his own heart or mind. मनोभवशासनं—मनसि भवः मनोभवः (कामः), तस्य शासनः शिवः । The destroyer of the mind-born God of love—Śiva. cf. Prā-tavik. 83. अनारतम् adv.—Ceaselessly. आमनन्तम्—From the pres. p of आ + मन् to contemplate. संस्तुतिगर्भं—The chasm of Sansāra. एतावता—By this much, i. e. by hurling me into the pit of the world. पुत्रशोकः—The sorrow about the son. Kāma is मनोभवः; he is therefore the son of मनस्. The tenor of the verse is as follows : The poet (or the speaker) is intent upon the contemplation of Śiva; he is fervently praying to Śiva. But, in spite of his devotion, his mind runs after worldly enjoyments which are sure to fetter the soul. The poet attributes this adverse attitude of the ' mind ' to the mind's desire to avenge the death of its son (Kāma) by harassing the devotee of Śiva who had burnt Kama. But no abatement of the mind's sorrow for its dead son is likely to result from such a course of vicarious punishment.

Vs. 34.—मरकतमणि—Emeralds which are dark green in colour. मेदिनीधर—A mountain. प्रपदे—3 pers. Sing. Perf. pass of प्र + पद्. The delusion was caused by the dark complexion of Rāma.

Vs. 35—The idea is much the same as in the last verse : On seeing Rāma from afar, the Ṛṣis wondered what that dark glistening thing was ! तरणितनया—The Jumna. The water of the

Jumna is believed to be darkish in colour as against the whiteness of the water of the Ganges. It could not be the Jumna for the Jumna is full of water, while the object which the R̥sis saw from a distance had none. ज्योत्स्ना—Literally, moonlight; here pleasant lustre. सा मधुरा कुतः—The lustre of emeralds is not so 'sweet'—so appealing to the heart. छाया—Splendour. 'छाया सूर्यप्रिया कान्तिः ।'—अमर. कौतुकम्—Curiosity. वनवसतिभिः—वने वसति-यैषां तैः, By forest-dwellers.

Vs. 36.—चपला—Lightning. तस्मत्पुत्र्य—The best among trees, i. e., the celestial tree. When Hanumān crossed the ocean and first sighted Sita in the Aśoka garden of Rāvaṇa, he was deluded by her lustrous form as to whether what he saw was lightning fallen on earth or a celestial creeper dropped from the celestial tree. गुरुनिःश्वसितैः—By the heavy sighs. Sītā was separated from Rāma and was therefore heaving deep sighs through sorrow. This enabled Hanumān to decide what exactly she was. मनीषी—Intelligent, wise. निरपेक्षीत्—3 pers. sing. Aor. of निष्+नी, to decide. From her sighs, the Monkey concluded that she was a woman separated from her loving husband.

Vs. 37.—श्रुतिः—prosperity. क्षरित्यकोलाहलः—Bickering or moanings brought about by poverty. cf. (लक्ष्मीः) सरस्वतीपरिग्रहीतमीर्ष्ययेव नालिङ्गति जनम्। Kād. Brahmins, the custodians of learning, are proverbially poor. Learning and wealth seldom go together—most surely not in a Brahmin. The following verse offers an ingenious explanation why Laxmī avoids the Brahmins: पीनोऽगस्त्येन तानश्रणतलह्नो बल्लभोऽन्येन रोषादावाह्याद्विप्रवर्धैः स्ववदनविवरे धार्यते वैरिणी मे । मेहं मे छेदयन्ति प्रतिदिवसमुमाकान्तपूजानिमित्तं तस्मात् खिन्ना सदाहं द्विजवरसदनं नाथ नित्यं त्यजामि ॥ असत्पथञ्जुषाम्—सर्ता पन्थाः सत्पथः न सत्पथः, असत्पथः, तं जुषन्ति इति ऽञ्जुषः, तेषाम्. Of those who resort to the path of Evil, wicked men. समानां शतम्—A hundred years. समा is generally declined in the plural. cf. आपः सुमनसो वर्षा अप्सरःसिकतासमाः । एते स्त्रियां बहुन्वे स्युरेकत्वेऽप्युत्तरत्रिकम् ॥ नाशो हन्त etc.—Good men die prematurely, while villains enjoy a good old age. cf. सृजति

तावदशेषयुगाकरं पुरुवरत्नमलंकरणं भुवः । तदपि तत्क्षणमाङ्गि करोतिचेदहह कष्ट-
मपण्डितता विधेः ॥ Bhar. 1. 9. दुर्नीति—Wicked policy; perverse
management. कोरद्हन etc.—कोर एव दहनः, तस्य ज्वालाभिर्जटालः—
Flaming with the fire of anger. For the formation of the word
जटाल see Prāstavik. 35. किं कुर्वे etc.—The poet, of course, refers
to the flagrant ironies of life. But he is painfully conscious of
his own helplessness and insignificance; otherwise, it seems, he
would have taught जगदीश how to mend His ways !

Vs. 38.—This stanza marks the beginning of the end of
the Śāntavilāsa. The following points are to be noted ; (i)
This stanza and the following ones are sharply different in the
nature of their contents from all the preceding stanzas ; and, in
fact, (ii) they have nothing in them connected with the prevail-
ing sentiment of the whole Vilāsa. (iii) They all more or
less hold together from the point of view of their contents, and
form the concluding portion not only of the Śāntavilāsa but of
the whole Bhāminivilāsa as well. (iv) These stanzas show
Jagannātha's high self-consciousness as a poet. They breathe
defiance and challenge of other poets, almost curses at those
who cannot appreciate and acknowledge Jagannātha's worth as
a poet, and pontifical sniffs at the humble beginners in the
realms of poetry. (v) They refer, again and again, to what
Jagannātha looked upon as the one outstanding merit of his
poetry—माधुर्यं. And lastly, (vi) They are conspicuous for the
more or less autobiographical element in them.

रत्नसाधुः—The Meru mountain, the furthest Northerly out-
post known to Indian mythology. मलयवलयित—मलयेन वलयितः
(संजातवलयः) Fringed by the Malaya mountain. The मलय is in
the South. 'The sea-shore bounded by the Malaya' is here
looked upon as the southernmost limit of India. आप्लात्—आ च
कूलात्—From the foot of the Meru mountain down to the sea-
shore in the South, आ (आङ्) is a कर्मप्रवचनीय and governs the
the Ablative. 'पञ्चम्याङ्परिमिः—' Pān. 2. 3. 10. It means either
(i) 'beginning from,' or (ii) 'up to'. काव्यप्रणयनपटवः—काव्यानां

प्रणयने (निर्माणे) पटवः—clever in composing poems. मृद्वीकामय्य etc.—मृद्वीकायाः (द्राक्षायाः) मध्यात् निर्यन् (निःस्रवन्) यो मत्तृणः (कोमलः) रसः, तस्य झरी (प्रवाहः), तस्याः माधुर्याः भाग्यं (सुभग-वननिशयं वा) भजन्तीति भाजः, तातां. The whole phrase is in apposition to वाचाम्—words which are as exceedingly sweet as the juice flowing from the interior of grapes. वाचामाचार्यता—Mastery over speech. In this stanza, the poet singles out माधुर्यं as the outstanding quality of his poetry. As for what माधुर्यं is and how far Jagannātha's claim is sustained by his poems, see the Introduction.

Vs. 39.—गिरां देवीः—The goddess of speech i. e. सरस्वती. वीणा etc.—वीणायाः गुमानां (तन्त्रीणाम्) रणने (वादने) हीनादरः करो यस्याः सा. Sarasvati is represented as holding a वीणा in one of her hands. cf. वीणापुस्तकधारिणीमभयदां जगद्व्यान्धकारापहाम् । etc. यद्वीयानाम् etc.—Jagannātha, boldly asserts that Sarasvati is so much attracted by the sweetness of his poetry that she leaves playing upon the Vinā aside and enjoys his (Jagannātha's) poetry. पण्डितपतेः—Of Jagannātha. However much out of good taste it may be to mention one's greatness, here, at least, Jagannātha may be excused the use of the word पण्डित पति about himself, for he may be referring to the title ' पण्डितराज ' which he had received from the Emperor Shaha Jehan. अधुन्वन्—न धुन्वन्. धुन्वन्—Pres. p. of ध्रु 5 con., to shake, to nod. The shaking of the head indicates the appreciation of good qualities, e. g., of music, poems, etc. cf. आकर्ष्य भूपाल यशस्त्वदीयं विधूतयनन्तीह न के शिरांसि । विश्वमगमद्वभयेन धात्रा नाकारि कर्णो भुजगेश्वरस्य ॥ नृपशुः—ना एव पशुः. A human beast. पशुपतिः—God Śiva, so called because he is the lord of all created beings. cf. पशूनां पतये नमः ।—Y j. veda, (शनरुद्रह्याध्याय). The sweetness of Jagannātha's poems is, as the poet claims, so pronounced that only beasts which have no aesthetic sensibility, and Paśupati, i. e., any one who has transcended worldly attractions, cannot, or would not appreciate it. cf. सुमाषितेन गीतेन युवतीनां च लीलया । यस्य नो द्रवते चित्तं स वै मुक्तोऽयवा पशुः ॥

Vs. 40.—Jagannātha addresses his own Genius of speech. अनादरः—Denunciation, Disparagement. मात्सर्यं—Jealousy. खला-

नाम्—Mark how the poet speaks of those who discount the worth of his poetry. काव्यारविन्द etc.—काव्यान्वयेव अरविन्दानि, तेषां मकरन्दे मधुव्रता इव मधुव्रताः. Who are as fond of the रस of poems as bees are of the juice of lotus-flowers. धास्यसितमाम्—अतिशयेन धास्यसि. कनि.—How many. It is Acc. plu. Compare Vs. 8 of the Prāstāvīkavilāsa.

Vs. 41.—मातात्—In person, itself. वामा—A very charming woman. Fem. of वाम—Beautiful. 'वामं सव्ये प्रतीपे च द्रविणे चानिष्टुन्दरे'—विश्व. मुदेवि + था—To give delight. The idea of the first half of the verse is: Honey, grapes, nectar, etc. possess sweetness, no doubt. But it is not impossible that one or the other of them may at times be not liked or relished by some. There may be people who do not like, or have lost the liking for, them. श्रुवम्—Surely. घृतकाः—The क is added to show pity mixed with denunciation. जगन्नाथमणितिः—The utterance of Jagannātha. Mark the self-conscious vein of the stanza.

On reading these verses, one cannot help wondering whether Jagannātha knew that इन्द्रोऽपि लघुतां याति स्वयं प्रख्यापयन् गुणान्. What would Bhartṛhari have said about these stanzas, for in his opinion निजगुणकथा is nothing short of a sin? cf. कृतं वीतद्विडैर्निजगुणकथापातकमपि; Bhart. 3. 36. Jagannātha, however, does not seem to be severely alone in this respect, cf. Jayadeva's words about himself: विलासो यद्वाचामसमरसनिष्ठमधुरः क्रूरक्लाशीबिम्बाधरमधुरभावं गमयति । कवीन्द्रः कौण्डिन्यः स तव जयदेवः श्रवणयोरयासीदितिथ्ये न किमिह महादेवतनयः ॥ Pra. R. 1. 14.

Vs. 42.—मार्मिकः—मर्म जानतीति मार्मिकः. One who knows the secret. अत्यन्नपाक etc.—अत्यन्तं पाकेन (परिणम्या) द्रवन्त्याः मृद्धीकायाः मधुमाधुरीमदः (मधुनः माधुर्येण जनितो मदः), तस्य परीहारे (निरसनकर्मणि) उदुराः (समर्थाः), तासाम् । The whole phrase is in apposition to चाचाम्. The idea is essentially the same as that in the third pāda of Vs. 38. परीहार—the इ in परि is lengthened according to the Sūtra उपसर्गस्य घञ्यमनुष्ये बहुलम् ।—Pān. 6. 3. 122. उदुर—Lit., One who has thrown off the yoke; hence, bold enough, powerful enough. संमुखे मादृशाम्—In the presence of men like me. Note

the standard which Jagannātha sets for all aspirants for recognition as poets to conform to. Moreover, this verse shows that in the opinion of Jagannātha a poetic composition, whatever its other qualities, must needs possess माधुर्यं. स्वान्तम्—the heart. नो चेत् etc.—A poem wanting in माधुर्यं does not deserve a recital in the presence of poets like Jagannātha ! Fortunately, such a ‘highbrow’ attitude is not shared by many; otherwise the number of mute Miltons would swell—to the detriment, in the last analysis, of the Muse of poetry herself. contrast Jagannātha’s characteristic words किं सेव्यते सुमनसा मनसाऽपि गन्धः कस्तूरिका जननशक्तिभूतामृगेण । (R. G.) with the more sensible view of Jayadeva: अपि सुदुग्धपयान्तो वाम्बिलासैः स्वकीयैः परमणिर्निष्ठु तोषं यान्ति सन्तः कियन्तः । निजघनमकरदस्यन्दपूर्णलिङ्गालः कलश-सलिलसेकं नेहते किं रसालः ॥ Pra. R. 1. 19.

Vs. 43 —वाचंयमाः—Studiously restrain their tongue. वाचं-यम is used only when the sense of a vow is to be conveyed ; otherwise वाच्यम् is used. Does not this line apply to Jagannātha himself ? His complaint may well be met by the ‘*Tu quoque*’ argument, in the light of the last verse. कमला-विलास etc.—कमलायाः (लक्ष्याः) विलासाः एव मदिरा, तथा उन्मीलन् (उद्भवन्) यो मदः तेन दूर्णिताः (पर्याकुलिताः). Kings are mad with the intoxication of wine in the form of dalliance with Laxmi (or graceful movements of Laxmi). For the idea, compare : बोद्धारो मत्सरग्रस्ताः प्रभवः स्मयदूषिताः । अबोधोपहृताश्चान्ये जीर्णमक्के सुभाषितम् ॥ Bhart. 3. 2. लास्यम्—Gentle dance. There are two varieties of dance—one, wild and boisterous, is called ताण्डव, and the other, mild and gentle, is called लास्य, Compare : मधुोद्धतभेदेन तद् द्वयं (नृत्य and नृच) द्विविधं पुनः । लास्यताण्डवस्त्रेण नाटकाद्युपकारकम् ॥ D R. 1. 10. कामालस etc.—कामेन अलसा या स्वर्वामा तस्या अधरस्य माधुरी. The sweetness of the lower lip of a heavenly damsel who is slothful through the influence of love. अधरयन्—Pres. p. of the Denominative verb from अधर, low. अधर्यु—to lower, to throw into the back-ground. रविपाकः—Maturation.

Vs. 44.—धुर्यं—Outstanding ; excellent. धुरं वहतीति धुर्यं, ‘धुरो

यद्भक्तौ' (Pān. 4 4, 77.) इति यत्. Note the alliteration in the first half of the verse. मादिकम्—Honey.

Vs. 45.—This verse is distinctly autobiographical. आकलितानि—Studied. Jagannātha speaks of himself as 'मननतरिनीर्णविद्याणवः' in R. G. नित्यविषयः—Daily rites like संन्यासं वन etc. दिष्टीवल्लभ—The Emperor Shah Jehan whose warm patronage the poet enjoyed and from whom he received the title पण्डितराज. नवीनं वयः—youth. संप्रति—Now. उद्धनवासनम् उद्धताः वासनाः यस्मिन् कर्माणि तत्तथा. Having renounced all desires. मधुपुरी—Muttra. This line shows that the poet spent his last days in Muttra. But in some places, this line is differently read: संप्रत्यन्धकशासनस्य नगरे तत्त्वं परं चिन्त्यते । This reading would indicate that the poet went to Kāśī in his old age. For a discussion of this point, see the Introduction. निलक—The mark on the forehead; hence, an ornament. अकारि—3 pers. sing. Aor. Pass. of कृ.

Vs. 46.—दुर्वृत्ताः—दुष्टं वृत्तं येषाम्. Villains, ill-behaved men. जारजन्मानः—जारेभ्यः जन्म येषाम्. Bastards; born without blue blood in their veins. Mark the vehemance of Jagannātha's hostile attitude towards plagiarists. हरिस्यन्तीति शङ्कया—The same kind of suspicion had troubled Jayadeva, too; cf. तेन हि निजनाटकमर्पयित्वेद्मुक्ताऽस्मि—'रक्षणीयमिदं नृक्तिरत्नं चारेभ्यः' इति । Pra. R. 1. मञ्जूषा—A safe. This line is important because it shows the genesis of the present work.

❧ THE END ❧

APPENDIX

Below are given the first lines of the verses contained in the Prâstāvika and the S'ânta, Vilâsas in the alphabetical order. Against each verse is mentioned the page on which it is found.

अतिवहलदहन	४५	उपरि करवालधारा	४
अनवरतपरोपकरण	३४	एकस्त्वं गहनेऽस्मिन्	७
अन्या जगद्धितनयी	२०	एको विश्वसतां	२०
अपनीतपरिमलान्तर	६	एणीगणेषु गुरु	१४
अपारे संसारे	३९	एन्य कुसुमाकरो मे	३२
अमरतरुकुसुम	८	औदार्यं भुवनत्रये	१९
अमितगुणोऽपि	२४	कर्मलिनि मलिनी	३
अयाचितः सुखं	३५	कलम तवान्तक	७
अयि दलदरविन्द	२	कलिन्दनगनन्दिनी	३८
अयि बत गुरुगर्व	३४	कस्मै हन्त फलाय	३०
अयि मलयज	३	किं खलु रत्नैः	१२
अयि रोषमुरीकरोषि	१३	किं तीर्थं हरि	२६
अये जलधिनन्दिनी	३७	किं निःशंकं शेषे	४६
अविरतं परकार्यं	३२	किमहं वदामि खल	३१
अव्याख्येयां वितरति	४२	खण्डितानेत्रकज्जाली	३६
आनन्दमृगदावाग्निः	३१	खलः कापव्यदोषेण	२३
आपद्गतः खलु महाशय	२१	खलः सज्जनकार्पास	२७
आपेदिरेऽम्बरपथं	५	खलास्तु कुशलाः	३१
आभूलाद्रत्नसानोः	४८	गणिकाजामिलमुह्यान्	४०
आरामाधिपतिः	८	गर्जितमाकर्ण्य	३१
आलिङ्गितोऽपि	३९	गाहितमखिलं विपिनं	६
इयस्यां संपत्तावपि	१३	गिरयो गुरुवस्तेभ्यो	२८
उपकारमेव तनुते	२४	गिरां देवी वीणागुण	१४

गिरिगह्वरेषु गुरुगर्व-
 गीर्भिर्गुरुणां
 गुञ्जति मञ्जु मिलिन्दे
 ग्रीष्मचण्डकरमण्डल
 ग्रीष्मे भीष्मतैः
 चपला जलदच्युता
 जगज्जालं ज्योत्स्ना
 जठरज्वलनज्वलता
 जनकः सानुविशेषः
 तट्टिनि चिराय विचारय
 तत्त्वं किमपि काव्यानां
 तरणितनया किं स्यादेषा
 तरणोपायमपश्यन्नापि
 तरुकुलसुपमापहरां
 तावत्क्रोकिल विरसान्
 तृष्णालोलविलोचने
 तोयैरल्पैरपि करुणया
 दधानः प्रेमाणं
 दवदहनजटाल
 दिगन्ते श्रूयन्ते
 दीनानामिह परिहाय
 दुर्वृत्ता जारजन्मानः
 दूरीकरोति कुमतिं
 दोहद्विद्वयमण्डलीकृत
 धत्ते भरं कुसुमपत्र
 धीरध्वनिमिरलं ते
 धुयैरपि माधुयैः
 धूमायिता दश दिशो
 न यत्र स्थेमानं

१६	नयनानन्दसन्दोह	३९
२२	न वारयामो भवतीं	१३
६	नापेक्षा न च दाक्षिण्यं	११
३८	निखिलं जगदेव नश्वरं	४५
१०	नितरां नीचोऽस्मीति	३
४८	निर्गुणः शोभते नैव	३२
३८	निर्माणे यदि मार्भिकोऽसि	५०
१५	निष्णातोऽपि च वेदान्ते	२६
२९	निसर्गादारामे तरुकुल-	१६
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 स्थितिं नो रे दध्याः
 स्मृतापि तरुणातपं
 स्वच्छन्दं दलदरविन्द
 स्वर्लोकस्य शिखामणिः

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